

C Book



The
Firehouse Jazz Band

◆ *Commercial Dixieland* ◆

Fake Book



Ace In The Hole	150	Bill Bailey, Won't You Please.....	2
Afghanistan	474	Birth of the Blues.....	63
After I Say I'm Sorry	318	Black & Blue.....	73
After You've Gone	64	Black Bottom Stomp	448
Aggravatin' Papa	391	Black Bottom.....	188
Ain't Misbehavin'	261	Blue & Broken Hearted	414
Alabama Jubilee	47	Blue Again	492
Alabamy Bound	15	Blue Lou.....	49
Alcoholic Blues	206	Blue Prelude	490
Alexander's Ragtime Band . . .	255	Blue River	464
Algiers Strut	204	Blue Turning Gray Over You.....	9
Alice Blue Gown	189	Blues In the Night.....	196
All of Me	103	Blues My Naughty Sweetie . .	117
All the Girls Go Crazy 'Bout . .	260	Bluin' the Blues.....	140
All the Whores Like the Way . .	260	Body And Soul.....	317
All the Wrongs You've Done . .	53	Bogalusa Strut.....	20
Am I Blue	521	Borneo	478
American Patrol, The	438	Bourbon Street Parade.....	165
And They Called It Dixieland . .	214	Buddy Bolden Blues.....	200
Angry.....	139	Buddy's Habit.....	342
Annie Street Rock	471	Bugle Boy March, The	407
Anything Goes.....	36	Bugle Call Rag.....	357
At a Georgia Camp Meeting.....	325	Burgundy Street Blues	458
At Sundown.....	201	Burnin' the Iceberg	399
At the Codfish Ball	491	Bye Bye Blackbird (Mailman)..	228
At the Devil's Ball	392	Bye Bye Blues.....	330
At the Jazz Band Ball	17	Cakewalkin' Babies.....	39
Atlanta Blues	371	Canal Street Blues	43
Aunt Hagar's Blues	387	Caravan.....	61
Avalon.....	271	Careless Love.....	279
Baby Brown	50	Changes.....	311
Baby Face	347	Chant, The.....	239
Baby Won't You Please Come .	381	Charleston, The.....	122
Back Home Again In Indiana...253		Chattanooga Stomp	405
Back In Your Own Back	487	Cherokee.....	74
Back To Storyville.....	263	Cherry.....	304
Ballin' the Jack.....	262	Chesapeake Bay, Sailing Down..	361
Barney Google.....	159	Chicago Breakdown	430
Barnyard Blues.....	95	Chicago.....	128
Basin St. Blues.....	157	Chimes Blues.....	171
Basin St. Stomp.....	326	China Boy.....	18
Bay City.....	205	Chinatown, My Chinatown.....	259
Beale St. Blues.....	323	Chlo-e.....	321
Beale St. Mama.....	324	Choo Choo Ch' Boogie	524
Because My Baby Don't Mean .	443	Ciribiribin	406
Bessie Couldn't Help It	447	Clarinet Marmalade.....	42
Big Bear Stomp	460	Clementine (From N. O.).....	322
Big Boy	442	Cleopatra Had A Jazz Band . .	504
Big Butter & Egg Man.....	45	Come Back, Sweet Papa.....	48
Big Noise From Winnetka	529	Coney Island Washboard.....	183

Copenhagen.....	33
Coquette	422
Cornet Chop Suey.....	267
Corrine Corrina	425
Creole Belles	465
Curse Of An Aching Heart.....	319
Daddy Do.....	348
Dardanella.....	297
Darkness On the Delta	19
Darktown Strutters' Ball.....	258
Davenport Blues.....	367
Dead Man Blues.....	199
Dear Old Southland	416
Deed I Do.....	40
Didn't He Ramble , Oh.....	328
Dinah.....	275
Ding Dong Daddy, I'm a	186
Dippermouth Blues.....	28
Dixie Jamboree.....	274
Dixieland Band, The.....	335
Do What Ory Say.....	327
Do You Know What It Means....	52
Doctor Jazz.....	93
Doin' the New Lowdown	451
Don't Bring Lulu.....	338
Don't Take That Black Bottom .	496
Doodle-Do-Doo	3
Down Among the Sheltering....	85
Down At the Old Firehall.....	295
Down By the Riverside.....	82
Down Home Rag.....	346
Down in Honky Tonk Town.....	156
Down In Borneo Isle	470
Down In Jungle Town	431
Down Yonder.....	202
Dream Man.....	101
Duff Campbell's Revenge.....	289
Eccentric.....	296
Egyptian Ella	469
Eh La Bas.....	280
Eight, Nine, and Ten	177
Emaline	307
Emperor Norton's Hunch	454
Everybody Loves My Baby	246
Everything's Peaches Down In	444
Exactly Like You	513
Farewell Blues	37
Farewell To Storyville	410
Fidgety Feet	89

Fifty Miles of Elbow Room ...	166
Find Out What They Like.....	185
Flat Foot Floogie, The	530
Flee As A Bird	477
Floatin' Down That Old Green .	88
Floatin' Down To Cotton Town	360
For Sale	449
Four Or Five Times	136
Frankie & Johnnie	375
From Monday On	184
Georgia Bo-Bo.....	353
Georgia.....	210
Gim'me A Pigfoot.....	163
Girl of My Dreams.....	235
Girls Go Crazy 'Bout the Way....	260
Give Me A June Night.....	315
Gone	380
Good Man Is Hard To Find, A ..	81
Good Ol' Wagon	373
Good Time Flat Blues	410
Goofus.....	314
Grandpa's Spells.....	180
Grizzly Bear Rag, The	408
Hambone Kelly	509
Hannah Johnson's Big Black	449
Hard Hearted Hannah.....	119
He May Be Your Man	415
Hear Me Talkin' To Ya	402
Heebie Jeebies.....	121
Hello, Dolly.....	252
Here Comes My Ball & Chain .	389
Here Comes the Hot Tamale .	411
Hesitating Blues	384
High Society.....	292
Hindustan.....	24
Home.....	34
Honeysuckle Rose.....	242
Honky Tonk Town, Down In.....	156
Hot Lips.....	268
Hot Tamale Man	411
Hotter Than That	366
How Can You Face Me?	439
How Come You Do Me Like ..	421
How Could Red Riding Hood...152	
Huggin' & A' Chalkin', A.....141	
Hundred Years From Today, A..167	
Hyena Stomp, The	457
I Ain't Gonna' Give Nobody ..	134
I Can't Believe That You're ..	299

I Can't Give You Anything	514
I Can't Let 'Em Suffer	476
I Double Dare You	350
I Gotta Right To Sing The	215
I Guess I'll Get the Papers	527
I Like Bananas	230
I Like New Orleans	221
I Love My Baby	445
I Want A Little Girl	90
I Wish I Could Shimmy Like . . .	146
I Wish't I Was In Peoria	113
I'll Be A Friend With Pleasure..	343
I'll Never Be the Same	493
I'm A Ding Dong Daddy	186
I'm Comin' Virginia	211
I'm Confessin' That I Love . . .	303
I'm Gettin' Sentimental (Bb) .	386B
I'm Gettin' Sentimental (F) . .	386A
I'm Goin' Huntin'	511
I'm Gonna Sit Right Down	80
I'm Gonna Stomp, Mr. Henry . .	462
I'm Wild About Horns On Autos	455
I'm Your Mailman (Blackbird) .	228
I've Found A New Baby	250
I've Got A Feeling I'm Falling . .	273
Ice Cream	181
Ida	265
If Ever I Cease To Love	336
If I Could Be With You.....	308
If I Had You.....	320
If You Were the Only Girl.....	182
In A Shanty In Old Shanty.....	231
Indian Love Call	377
Indiana, Back Home Again In....	253
Inka Dinka Doo.....	175
Irish Black Bottom.....	220
Is It True What They Say.....	212
Is You Is Or Is You Ain't.....	151
Isle of Capri	489
It Don't Mean A Thing.....	96
It's Tight Like That	397
Ja-da.....	10
Jackass Blues	494
Jamboree Jones.....	358
Japanese Sandman.....	112
Jazz Baby	472
Jazz Me Blues	227
Jelly Roll Blues.....	354
Jimtown Blues	426

Joe Avery Blues.....	237
Joint Is Jumpin', The.....	94
June Night.....	315
Just A Closer Walk.....	243
Just A Gigolo	467
Just A Little While To Stay.....	281
Just Wait 'Til You See My.....	332
Kansas City Kitty.....	291
Kansas City Stomps.....	92
Keepin' Out of Mischief Now.....	7
King Chanticleer	512
King Porter Stomp.....	238
Kiss To Build A Dream On.....	290
Knee Drops.....	25
Lady Be Good, Oh.....	234
Lasses Candy.....	264
Lassus Trombone.....	178
Lazy Daddy	486
Lazy River.....	224
Lazybones	78
Lena, Queen'a Palesteen.....	355
Limehouse Blues.....	174
Little Rock Getaway.....	6
Livery Stable Blues.....	95
Lonesomest Gal In Town.....	356
Long Gone From B. G.	388
Louis-I-an-I-a	145
Louisiana	124
Louisiana Fairytale	403
Love Me Or Leave Me	398
Love Nest, The	506
Loveless Love (Careless Love)..	279
Lovin' Sam	412
Lucy Long	429
Lulu's Back In Town.....	337
Ma! He's Making Eyes At Me..	244
Mabel's Dream.....	341
Mack the Knife.....	130
Mahogany Hall Stomp.....	232
Make Me One Pallet On	371
Mama Don't 'Low.....	72
Mama Goes Where Papa Goes...298	
Mama's Gone, Goodbye.....	107
Mandy (There's A Minister) . .	393
Mandy Make Up Your Mind.....	209
Maple Leaf Rag.....	233
March of the Bobcats	441
Mardi Gras Mambo.....	222
Margie.....	287

Marie.....	286	Oh, Lady Be Good	234
Mean To Me	91	Oh! Sister, Ain't That Hot?	54
Melancholy Baby, My.....	254	Oh!.....	108
Melancholy Blues.....	331	Ol' Man Mose.....	195
Memories of You	104	Ol' Man River	497
Memphis Blues	70	Old Fashioned Love	417
Memphis Blues (D. Shore).....	71	Old Folks	531
Midnight In Moscow.....	100	Old Rugged Cross, The	507
Midnight Mamma	498	Ole Miss.....	120
Milenberg Joys.....	66	On the Alamo	436
Minnie the Mermaid.....	351	Once In A While (L. Armstrong).129	
Minnie the Moocher	433	One Sweet Letter From You....	223
Minor Drag, The.....	362	Oriental Strut.....	87
Mississippi Mud.....	98	Original Dixieland One-Step....	27
Mister Jelly Lord.....	193	Ory's Creole Trombone.....	76
Moanin' Low	435	Ostrich Walk.....	11
Mobile.....	132	Over In the Glory Land.....	282
Mooche, The	516	Over the Waves.....	294
Moonlight On the Ganges.....	363	Paddlin' Madelin' Home.....	38
Moten Swing, The.....	194	Pagan Love Song	413
Muskrat Ramble, The.....	116	Palesteena	355
My Baby	372	Panama	69
My Blue Heaven	190	Papa De-Da-Da	450
My Bucket's Got a Hole In It ..	218	Pearls, The	400
My Heart	349	Pee Wee's Blues.....	110
My Honey's Lovin' Arms	106	Peoria, I Wish I Was In.....	113
My Little Bimbo Down On	500	Perdido	459
My Melancholy Baby	254	Perdido Street Blues	528
My Monday Date	172	Petite Fleur.....	137
My Pretty Girl	505	Play A Simple Melody.....	170
My Sweet Lovin' Man	520	Please Don't Talk About Me....	283
My Window Faces the South ..	456	Poor Butterfly.....	29
Nagasaki	123	Porter's Love Song, A	532
Never Hit Your Grandma With ..	245	Pretty Baby	423
New Orleans (Hoagy's)	59	Puttin' On the Ritz.....	217
New Orleans Hop Scop	515	Radio Papa	484
New Orleans Joys	369	Ragged But Right.....	302
New Orleans Music	219	Ragtime Rosie Ragged	383
New Orleans Shuffle	162	Rain	300
New Orleans Stomp	208	Red Hot & Blue Rhythm	482
New Orleans Wiggle	519	Red Hot Mama	394
New Second Line, The (Joe A.)..	237	Rhythm King	446
Nobody Knows What A Red ...	501	Right Or Wrong	463
Nobody Knows You When.....	126	Riverboat Shuffle.....	266
Nobody's Sweetheart	248	Riverside Blues.....	154
Of All the Wrongs You've	53	Robbin's Nest	533
Oh, Baby	60	Robinson Crusoe, Where Did.....	26
Oh, By Jingo!	4	Rock-A-Bye Your Baby With.....	256
Oh, Didn't He Ramble	328	Rockin' Chair, Ol'.....	247

Roll the Patrol	418	Soon.....	97
Rose of Washington Square....	277	Sophisticated Lady	473
Rose Room.....	285	Sorry	479
Roses of Picardy	329	South Rampart Street Parade..	125
Rosetta	62	South.....	142
Royal Garden Blues.....	176	Spain.....	192
Rufe Johnson's Harmony Band..	168	Spreadin' Rhythm Around . . .	109
Runnin' Wild.....	198	Squeeze Me.....	127
Sadie Green	379	St. James Infirmary.....	225
Sailing Down Chesapeake Bay..	361	St. Louis Blues.....	249
Saints.....	241	Stardust	191
San	102	Stars Fell On Alabama.....	213
San Francisco Bay Blues.....	169	Stavin' Change	440
Satanic Blues.....	276	Stealin' Apples.....	30
Save It Pretty Mama.....	288	Stevedore Stomp	522
Savoy Blues.....	293	Storyville Blues.....	364
Second Hand Rose	434	Strike Up the Band.....	55
Second Line, The.....	68	Strut Miss Lizzie	385
See See Rider.....	35	Struttin' With Some Barbeque..	118
Seems Like Old Times.....	133	Stumbling	419
Sensation Rag.....	14	Suez	240
Shake It & Break It.....	278	Sugar	23
Shake That Thing.....	147	Sugar Blues.....	86
Shanty Town (In A Shanty In)....	231	Sugar Foot Stomp.....	28
She Looks Like Helen Brown .	432	Sugar Foot Strut.....	179
She's A Great, Great Girl	508	Sunday	1
She's Crying For Me	518	Sunset Cafe Stomp	395
Sheik of Araby, The.....	77	Swanee.....	67
Shim-Me-Sha-Wabble.....	345	Sweet Georgia Brown.....	216
Shine.....	226	Sweet Lorraine.....	269
Si Tu Vois Ma Merè.....	111	Sweet Lovin' Man, My	520
Sidewalk Blues	525	Sweet Savannah Sue	517
Silver Dollar	420	Sweet Substitute.....	161
Since My Best Gal Turned.....	368	Sweet Sue.....	270
Sing You Sinners.....	203	Sweetheart of Sigma Chi, The...164	
Singin' the Blues (Bix).....	138	Sweethearts On Parade.....	105
Skeleton Jangle	396	Swing That Music.....	83
Sleepy Time Down South	309	Tailgate Ramble.....	8
Sleepy Time Gal	502	Tain't No Sin To Take Off.....	301
So Long, Dearie.....	313	Tain't Nobody's Bizness.....	155
Sobbin' Blues	427	Tain't Nothin' Else But Jazz . .	483
Some of These Days	21	Take Me To the Land of Jazz....	305
Some Sunny Day	197	Take My Hand, Precious Lord....	284
Some Sweet Day	452	Take Your Tomorrow	461
Somebody Else Is Taking	404	Tell 'Em 'Bout Me When You....	153
Somebody Loves Me	236	Temptation Blues	510
Somebody Stole My Gal	144	That Da Da Strain.....	32
Someday Sweetheart.....	272	That Dixie Jazz	480
Someday You'll Be Sorry.....	46	That Old Fashioned Love	417

That Old Gang of Mine.....	316
That's A Funny Place To Kiss.....	99
That's A' Plenty Ain't Enough .	424
That's A' Plenty.....	251
That's My Home.....	306
That's My Weakness Now	526
That's No Bargain	495
That's Where the South Begins	466
There Ain't No Sweet Man	523
There'll Be Some Changes.....	58
There'll Come A Time	488
Thou Swell.....	352
Three Little Words.....	187
Tia Juana.....	339
Tiger Rag, The.....	115
Till We Meet Again.....	160
Tin Roof Blues.....	13
Tishomingo Blues.....	5
Toot, Toot, Tootsie.....	84
Trouble In Mind.....	365
Tuck Me To Sleep In My Old.....	207
Twelfth Street Rag.....	257
Ugly Chile.....	56
Up A Lazy River.....	224
Wabash Blues.....	44
Wait 'Til You See My Baby Do..	322
Waitin' For the Robt. E Lee ...	485
Walkin' the Dog.....	370
Wang Wang Blues.....	57
Washboard Blues	481
Washington & Lee Swing.....	16
Way Down Yonder In N. O.	114
Weary Blues.....	278
Wedding Bells Are Breaking.....	316
West End Blues.....	312
What a Wonderful World.....	131
What Can I Say Dear After I.....	318
What-Cha Gonna' Do When ...	173
When Day Is Done.....	12
When Erastus Plays His	340
When I See All the Lovin'	158
When It's Darkness On the	19
When It's Sleepy Time Down ..	309
When Ragtime Rosie Ragged .	383
When the Midnight Choo-Choo	390
When the Saints Go Marching .	241
When You Wore A Tulip	148
Where Did Robinson Crusoe Go..	26
Whiffenpoof Song, The.....	333

While We Danced At the Mardi	65
Whispering	75
Whiteman Stomp, The	453
Who	79
Who Did You Meet Last Night?	229
Who Threw the Whiskey	475
Who'll Chop Your Suey	378
Who's Sorry Now?	310
Why Don't You Go Down To...	359
Wild Cherries	499
Wild Man Blues	428
Willie the Weeper	401
Winin' Boy.....	344
Wolverine Blues.....	22
World Is Waiting For	409
World's Jazz Crazy & So Am .	503
Wrap Your Troubles In Dreams..	31
Yama Yama Man.....	135
Yellow Dog Blues.....	41
Yerba Buena Blues.....	334
Yes, I'm In the Barrel	437
Yes, We Have No Bananas.....	51
You Took Advantage of Me.....	143
You're A Million Miles From ..	374
You've Been A Good Ol'	373
You've Got To See Mamma ..	376
Your Feet's Too Big	149
Zonky	468

Sunday

The Firehouse Jazz Band

Chester Conn - Benny Kreuger - Jule Styne - 1926 - Lyrics: Ned Miller
Popularized 1927 by Cliff Edwards, better known as "Ukulele Ike", who later was the voice for Disney's "Jiminy Cricket".
Recorded: Jean Goldkette Orch. (Bix, etc.) 1926, Gene Austin 1927, Benny Carter Orch. 1941, Tony Parenti's New Orleanians (Davison, Hodes, etc.) 1949, Theme song for Phil Harris-Alice Faye radio show.

1

A B^b $B^b \dim$ F^7 G^7

I'm blue ev - 'ry Mon - day, think - ing o - ver Sun - day,

C^7 F^7 F^+ B^b $B^b \dim$ F^7 C^7 F^7

that one day when I'm with you, It seems that

B^b $B^b \dim$ F^7 G^7

I sigh all day Tues - day, I cry all day Wednes - day

C^7 F^7 B^b B^b

oh, my! how I long for you. And then comes

B D^7 G^7

Thurs - day, Gee it's long it nev - er goes by

C^7 F^7

Fri - day makes me feel like I'm gon - na die, but af - ter

B^b B^b $B^b \dim$ F^7 G^7

pay - day is my fun day, I shine all day Sun - day,

C^7 F^7 B^b

that one day when I'm with you.

VERSE: B^b $B^b \dim$ Cm G^7 C^7 F^7

B^b $B \dim$ Cm^7 F^7 B^b $C^{\sharp} \dim$ Cm^7

F^7 B^b $B^b \dim$ Cm^7 F^7

To "A":

Bill Bailey, Won't You Please Come Home?

The Firehouse Jazz Band

Hughie Cannon - 1902

Cannon was a "song-&-dance" man who was inspired by a lazy black fellow named "Bill Bailey" whose wife frequently threw him out of the house. A dubious alternate story involves a white Vaudevillian with the same name. Either way, the song was introduced by black-faced minstrel John Queen and was soon popular across America.

Concert Pitch

Verse:

On one sum - mer morn - in', the sun was shin - in' fine, the
 Bill drove by that door, in an aut - 'mo - bile, a

la - dy hon - ey of old Bill Bail - ey she hung clothes on the line in her back
 great big di - a - mond, coach and foot - man to hear that big wench squeal. "He's all a -

yard, lone", and weep - in' hard. She
 I heard her groan. She

mar - ried a B. & O. brake - man that took and threwed her down.
 hol - lered right through that old screen door, "Bill Bail - ey, are you sore?

Bell - 'rin' like an old prune - fed calf an' with a big gang hang - in' 'round, And to that
 Stop a min - ute and lis - ten to me, won't I see you here no more?" Bill winked his

crowd, eye she cried out loud:
 and heard her cry:

Chorus:

B

F
 Won't you come home, Bill Bail - ey, won't you come home?

F **F#°** **C7/G** **C7**
 She moans the whole day long.

C7
 I'll do the cook - in', dar - lin', I'll pay the rent,

C7 **F**
 I know I've done you wrong.

C

F
 'Mem - ber that rain - y eve that I threw you out, with

F **F7** **Bb**
 noth - in' but a fine tooth comb? I

Bb **B°** **F/C** **D7**
 know I'm to blame, well, ain't that a shame, Bill

G7 **C7** **F**
 Bail - ey won't you please come home?

3

Doodle-Do-Do

The Firehouse Jazz Band

Recorded by: Eddie Cantor 1925, Tiny Hill 1939, Clyde McCoy, Joe "Fingers" Carr, Muggsy Spanier, Stomp 6, Benny Goodman, Pee Wee Hunt, etc.

Art Kassel/Mel Stitzel - 1924

Theme of Art Kassel Orchestra.

Stitzel was sometimes pianist with the New Orleans Rhythm Kings (1922 sessions) and the "Bucktown Five" (Muggsy) 1924.

Stitzel also wrote "The Chant" and is sometimes given credit for "The Tin Roof Blues"

Concert Pitch

A **B^b**

Please play for me that sweet mel- o- dy called

C⁷

Doo- dle Doo- Doo, Doo- dle Doo- Doo.

F⁷

I like the rest but what I like best is

B^b **B^b7**

Doo- dle Doo- doo Doo- dle Doo- Doo,

B **E^b**

Sim- pl- est thing, There's noth- thing much to it,

B^b **G⁷**

Don't have to sing, Just Doo- dle Doo- Doo it.

C⁷

I love it so, Where ev- er I go, I

F⁷ **B^b**

Doo- dle Doo- Doo- dle Doo- Doo.

Oh! By Jingo!

The Firehouse Jazz Band

Lew Brown/Albert Von Tilzer - 1919
From musical "Linger Longer Letty"
Rec: Frank Crumit 1920, Billy Murray 1920,
The 3 Keys 1934, Sam Lanin, Spike Jones' City
Slickers 1943, Eddie Condon's Jazz Band,
Lu Watters' Yerba Buena Jazz Band 1950, etc.
In Esther Williams movie "Skirts Ahoy" 1952

4

Concert Pitch

A

F C+7 F C+7 F

Oh, by Gee! by Gosh, by Gum, by Juv,

G7 Gdim G7 Gdim G7

Oh! by Jin - go, won't you hear our love?

C7 F D7

We will build for you a hut. You will be our fav - 'rite nut,

G7 C7 Opt. Break on Solos:

We'll have a lot of lit - tle Oh! by Gol - lies, Then we'll put them in the Fol - lies.

B

F C+7 F C+7 F F7

Oh, By Jin - go said, by Gosh, by Gee,

Bb A7 Bm Cdim A7/C#

"By Jim - in - y, Please don't both - er me". So they

4 Bars of Tom-Toms, Oriental/Indian/Far Eastern influence with Hints of Eskimo culture:

Dm

all went a - way singing Oh! By Gee, By Gosh by Gum, by Juv, by Jin - go,

F F#dim C7/G C7 F Bb7 F

By Gee, you're the on - ly girl for me.

5

Tishomingo Blues

The Firehouse Jazz Band

Spencer Williams - 1917

Also credited with composing or co-writing:

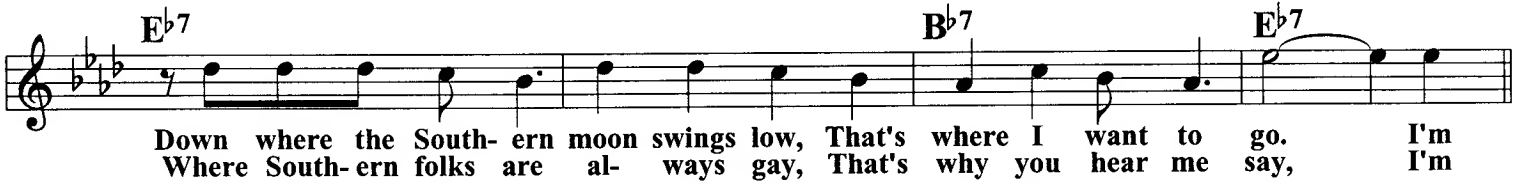
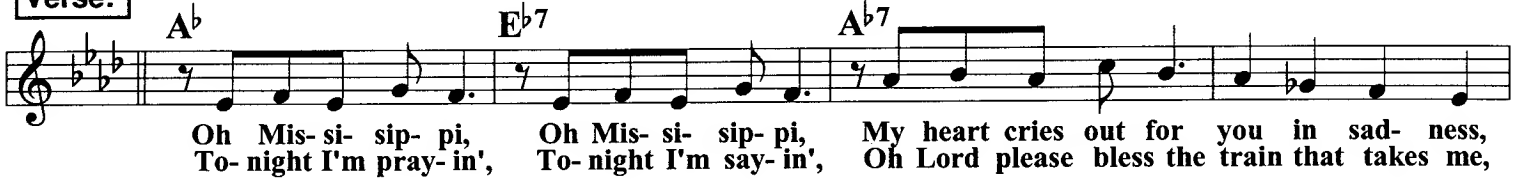
Basin St. Blues, I've Found a New Baby, Everybody Loves My Baby, Royal Garden Blues, Careless Love, etc.

Rec: Duke Ellington (Bubber Miley), All-Star Stompers (Wild Bill Davison), Bunk Johnson (George Lewis), Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes), The Titan Hot Five 1996, etc.

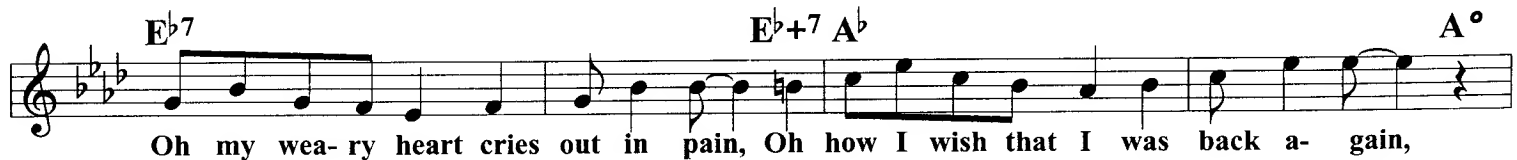
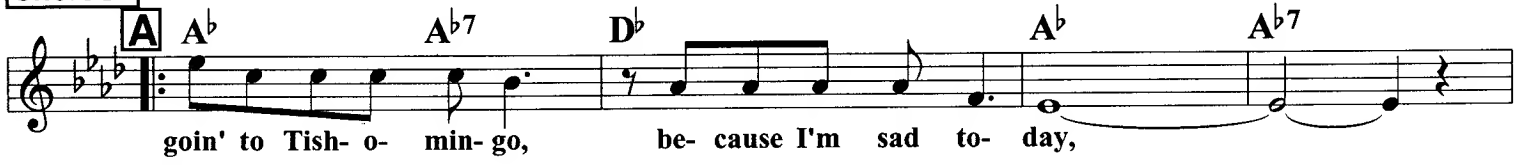
Concert Pitch



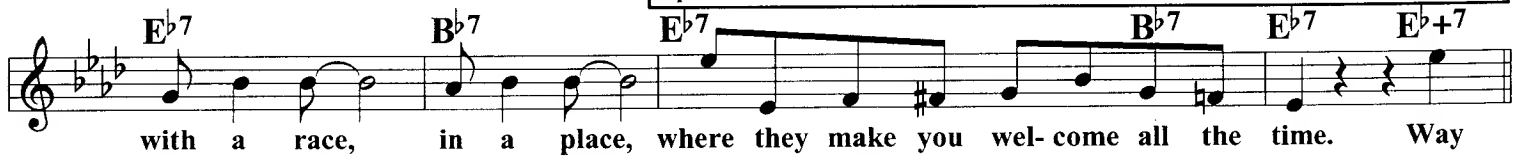
Verse:

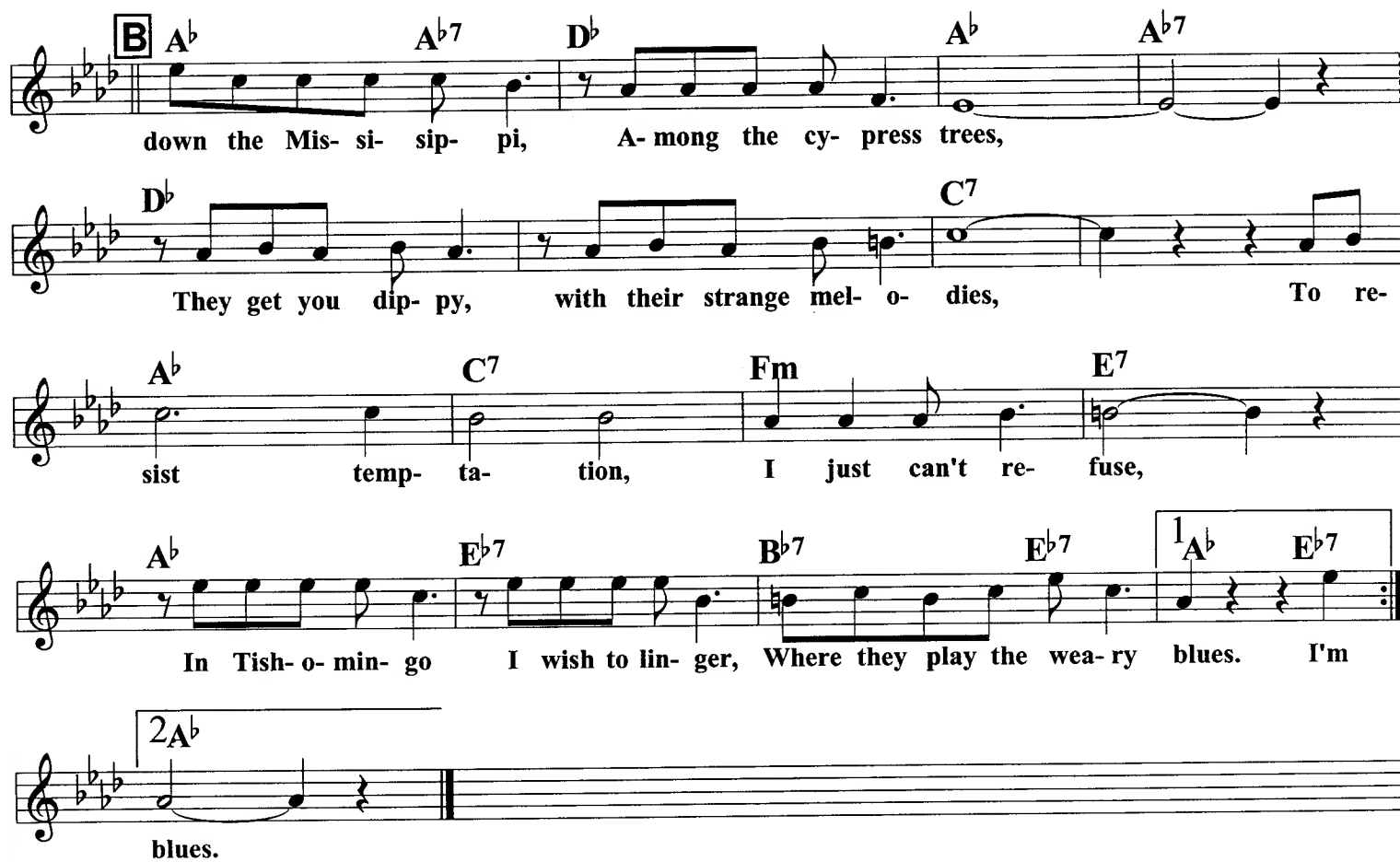


Chorus:



Opt. Break on Solos:





B A^b A^b7 D^b A^b A^b7
down the Mis-si-sip-pi, A-mong the cy-press trees,

D^b C⁷
They get you dip-py, with their strange mel-o-dies, To re-

A^b C⁷ Fm E⁷
sist temp-ta-tion, I just can't re-fuse,

A^b E^b7 B^b7 E^b7 ¹A^b E^b7
In Tish-o-min-go I wish to lin-ger, Where they play the wea-ry blues. I'm

²A^b
blues.

Little Rock Getaway

The Firehouse Jazz Band

Joe Sullivan - 1936

Sullivan was jazz pianist who worked with Benny Goodman, Red Nichols, The Dorsey Bros. Orch., Red McKenzie, Bob Crosby Orch., Bing Crosby, Russ Columbo, etc.
 Rec: Frankie Trumbauer Orch., Bob Crosby Orch. (Bob Zurke-pno), The Light Crust Doughboys, Armand Hug-Ray Bauduc (both from New Orleans), Les Paul 1951, etc. Sometimes done as Bluegrass banjo solo.

Concert Pitch

A B^b D⁷ Gm B^b⁷ E^b G⁷ Cm F[#]⁷/C[#]

B^b/D Bdim Cm⁷ F⁷ B^b Gm⁷ Cm⁷ F⁷

B^b D⁷ Gm B^b⁷ E^b G⁷ Cm F[#]⁷/C[#]

B^b/D Bdim Cm⁷ F⁷ B^b E^b⁷ B^b B^b⁷

B E^b B^b⁷ E^b E^bm B^b Cm⁷ B^b B^b⁷

E^b B^b⁷ E^b⁷ C⁺⁷ F⁷ C⁷ F⁷

B^b D⁷ Gm B^b⁷ E^b G⁷ Cm F[#]⁷/C[#]

B^b/D Bdim Cm⁷ F⁷ B^b E^b⁷ B^b F⁺⁷

Keepin' Out of Mischief Now

The Firehouse Jazz Band

Thomas "Fats" Waller - 1932

Lyrics: Andy Razaf

Popularized by Waller

Recorded: Louis Armstrong 1932,

Coon-Sanders Nighthawks 1932,

Pee Wee Russell's Hot 4 - 1944,

Isham Jones Orch.,

Tommy Dorsey Orch. 1936, etc.

7

Concert Pitch

Verse:

C Em Am G+ C Em A⁷
Don't ev-en go to a mov-ie show If you are not by my side.

Dm F+ Dm G⁷ G^{#dim} Am Cm D⁷ G⁷
I just stay home by my ra-di-o, But am I sat-is-fied?

Dm Gm A⁷ D⁷ G⁷
All my flirt-ing days are gone, on the lev-el from now on:

Chorus:

G⁷ C G⁷ G⁺⁷ C
Keep in out of mis-chief now, Really am in love and how!

C Cdim G⁷ Gm A⁷ Dm G⁷
I'm thru play-in with fire, It's you Whom I de-sire.

G⁷ C G⁷ G⁺⁷ C C⁷
All the world can plain-ly see, You're the on-ly one for me.

F Fm C C⁷ F Fm C Cdim
I have told them in ad-vance They can't break up our ro-mance.

G⁷ Em⁷ Gm A⁷ D⁷ G⁷ C
Livin' up to ev-ry vow, Keepin' out of mis-chief now!

CHORUS:

B F7 B^b7

starts, Put that tail- gate down, Watch the band par-

E^b7 A^b

ade, All a- round this town, Give the trom- bone

F7 B^b7

man, Room to move his slide, And we'll sing and

E^b7 A^b

play, 'Round the coun- try side. Was-n't long a -

F7 B^b7

go, I was in my teens. And we played that

E^b7 1. A^b Solos at "B"

way, Down in New Or- leans. When the wag- on

On Cue: Back to "A"

Last Time:

A^b E^b+7 A^b

leans.

9

Blue Turning Gray Over You

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929 - Lyrics: Andy Razaf
Popularized by Louis Armstrong's 1930 recording.
Rec: Lee Morse, Frankie Laine, Phil Spitalny Orch.
Wild Bill Davison 1970, Dukes of Dixieland 1962, etc.

Concert Pitch

A C B⁷ B^b6 A⁷

My, how I miss your ten-der kiss, and the

D⁹ G⁺7 C⁶ A⁷ Dm⁷ G⁺7

won-der-ful things you would do.

B C B⁷ B^b6 A⁷

I run my hands thru' sil-v'ry strands 'cause I'm

D⁹ G⁺7 C⁶ F⁹ C G⁷

blue turn-in' gray o-ver you.

C C⁷ F⁶ Fm⁹ C

You used to be so good to me,

Am⁷ D⁷ G⁷ Gdim⁷ G⁷

That's when I was a nov-el-ty; Now you have

D C B⁷ B^b6 A⁷

new thrills in view, found some one new, Left me

D⁹ G⁺7 C⁶ F⁹ C⁶ G⁺7

blue, turn-in' gray o-ver you.

JA-DA

The Firehouse Jazz Band

Bob Carlton - 1918

Introduced in musical "Bran Pie" with Beatrice Lillie,
Rec: Eddie Condon & His Windy City Seven (with
Bobby Hackett & Pee Wee Russell) 1938,
Tommy Ladnier & His Orch. (with Bechet) 1938,
Tommy Dorsey Orch. 1936, Bob Crosby Orch. 1940,
Kid Thomas & His Algiers Stompers 1960,
"Ukelele Ike" (Cliff Edwards), Pee Wee Hunt, etc.

10

Concert Pitch

A

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing.

A

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing.

B

That's a fun-ny lit-tle bit of mel - o-dy, it's so sooth-ing and ap-peal-ing to me, It goes

B

Ja-da, Ja-da, Ja-da Ja-da Jing, Jing, Jing, Oh yeah!

B

Ja-da Ja-da Jing, Jing, Jing!

Ja-da is usually played with the 2-bar tag
on every chorus, as shown here, but it
ain't carved in stone, ya' know?

Ostrich Walk

*The Firehouse Jazz Band***Concert Pitch**

Written by members of
The Original Dixieland Jazz Band.
Recorded: ODBJ 1918, Mutt Carey
(with Baby Dodds, Danny Barker, etc.)
1947, Frankie Trumbauer & His Orch.
(with Bix, Eddie Lang, etc.) 1927,
Jimmy McPartland Orch. 1953, etc.

First system: F, C#7, Gm7, C7

Second system: G, D7, G7, C7, G, D7, G7, C7

Third system: **A** F, F, G7, C7, F

Fourth system: F, G7, C7

Stop Time! 4 Bars:

First system: F Trombone: F7 Cornet: B^b Clarinet: B^bm Trombone:

Second system: F, D7, Gm7, C7, 1st F, 2nd F B^b F^o

Section **B** starts with F, F^o, C7, F, F^o, C7, F, F^o. It includes three "Break" sections marked with a double bar line and a repeat sign.

Ostrich Walk - P.2

Stop Time - 4 Bars:

F Trombone: **F7 Cornet:** **B \flat Clarinet:** **B \flat m Trombone:**

Soft!

First line of musical notation (treble clef, key signature of one flat). The notation shows a sequence of chords: F, F°, Gm, C7, and F. The melody consists of eighth and quarter notes.

The first staff of music is in treble clef with a key signature of one flat (Bb). It begins with a whole note chord of F major (F, A, C) marked 'F'. This is followed by a series of eighth and sixteenth notes, including a triplet of eighth notes (G, A, Bb) and a triplet of sixteenth notes (C, D, E). The staff continues with a half note G, a quarter note A, and a quarter note Bb. A slur covers the final three notes: a quarter note C, an eighth note D, and an eighth note E. The staff then has a whole rest, followed by a half note chord of C7 (C, Eb, F, G) marked 'C7', and a half note chord of F major (F, A, C) marked 'F'. The staff concludes with a whole note chord of F major (F, A, C) marked 'Unison:'.

Unison 2 Bars:

Unison 2 Bars:

mf *mp* **F** **C+7**

12

When day is Done

The Firehouse Jazz Band

B.G. DeSylva/Robert Katscher - 1924

Rec: Paul Whiteman Orch. (Henry Busse trumpet solo) 1927,
Cliff Edwards ("Ukelele Ike") 1928, Mildred Bailey & Her Swing Band
(Red Norvo, Chris Griffin, Teddy Wilson, Dick McDonough) 1935,
Dave Nelson & The King's Men (King Oliver band without Oliver) 1931,
Coleman Hawkins All-Stars (Polo, Higginbotham) 1940,
Theme of Henry Busse's Orchestra.

Concert Pitch

When day is done and shad-ows fall, I dream of you; When
day is done I think of all the joys we knew. That
yearn- ing re- turn- ing to hold you in my arms, Won't
go love, I know love, with- out you night has lost its charms! When
day is done and grass is wet with twi- light's dew, My
lone- ly heart is sink- ing with the sun. Al-
though I miss your ten- der kiss the whole day through, I
miss you most of all when day is done.

The Tin Roof Blues

The Firehouse Jazz Band

Concert Pitch

Version 2

**Written by members of the New Orleans Rhythm Kings
(Mares, Stitzel, Brunies, Roppolo, Pollack) plus Melrose - 1923.
Recorded: NORK 1923, Ted Lewis Orch. 1925, Tommy Dorsey's
Clambake 7 - 1938, Sammy Price's Blusicians (with Bechet,
"Pops" Foster, etc.) Paris - 1956, Dukes of Dixieland 1958,
Louis Armstrong All-Stars 1956, Muggsy Spanier 1957, etc.
(Song named for the rough "Tin Roof Cafe" in New Orleans)**

13

***Solo Cornet-Rhythm in on 3rd beat of "A":**

No Chord:

A

3

3

Bb7

E^b

1

B

B

57

I have seen

the bright lights burn-ing" up and down "old Broad-way,

Seen 'em in gay Ha- van- a,

Birm- ing- ham Al- a- bam-¹ a, and say,

They just can't com-

pare with

my home town New Orleans.

'Cause

There you'll find the old Tin Roof Ca- fe,

Where they play the blues till break of day,

Fas- cin- a- tin' ba- bies hang- in 'round,

Danc- in' to the mean- est band in town,

Lawd,

how they can play the blues.

And

when the lead - er man starts play- in' low,

Folks get up and start to walk it slow.

Do a lot of move - ments hard to beat,

Till the old floor - man say "Move your feet!"

Lawd,

I've got those Tin Roof Blues.

Sensation Rag

The Firehouse Jazz Band

By the ODJB (Edwards, etc.) 1917

Not to be confused with

Joe Lamb's "Sensation" of 1908.

Recorded by ODJB 1918, Original Crescent

City Jazzers 1924, Wolverines (Bix) 1924,

Venuti-Lang-J. Dorsey 1928, Fletcher Henderson

Orch. 1927, The Titan Hot Five 1996, etc.

Concert Pitch

Stop Time - Bars 1 & 3:

A B^b B^b Gm Gm Cm F7

Bass: Bass:

B^b G7 1. C7 F7 2. Cm F7 B^b B^b7

B E^b C7 F7 B^b7

B^b7 E^b B7 Fm7 B^b7 E^b C7

F7 B^b7 To Coda: E^b

E^b7 **C** A^b D^b A^b D^b B^b7 E^b7 A^b

A^b D^b A^b D^b B^b7 E^b7 A^b D^b

A^b D^b B^b7 E^b7 A^b Fdim

Break - 2 Bars:

E^b 1. A^b E^b7 2. A^b B^b7 D.S. al Coda **Coda** E^b E^b

Back to "C":

Back to "B":

Alabama Bound

The Firehouse Jazz Band

Concert Pitch

De Sylva, Green, Henderson-1924

Introduced by Al Jolson.

In musical "Kid Boots" with Eddy Canter.

Rec. by Blossom Seely, Isham Jones Orch,
Cliff Edwards (Ukulele Ike) 1926, Santo Pecora
& The Tailgaters (Bouchon, Ferrara, Martin, etc.)
1956, Clancy Hayes c. 1960, etc.

15

A F \flat 9

I'm Al- a- bam- y bound, There'll be no "Hee- bie Jee- bies"

C7

hang- in 'round, Just gave the mean- est tick- et

F7 Gm

man on Earth All I'm worth

C7 F7 F \flat F7

To put my toot- sies in an up- per berth. Just hear that

B F \flat 9

choo - choo sound, I know that soon we're goin' to

C7

cov- er ground, And then I'll hol- ler so the

B \flat Fm G7 C7

world will know, "Here I go",

F7 B \flat

I'm Al- a- bam- -y bound.

The Washington & Lee Swing

The Firehouse Jazz Band

T. Allen & M. Sheafe - 1910

Lyrics: Allen & Robbins

Song of Washington & Lee University

Rec: 1925 by Meyer Davis Orch., Blue Steele Orch. 1928,

Bob Crosby Bobcats. (Faz, Haggart, Butterfield, E. Miller,

Bauduc, Sullivan, etc.) 1938, Hal Kemp Orch., Nappy Lamare,

The Dukes of Dixieland c. 1957, etc.

Concert Pitch

Chord changes indicated in the score:

- Staff 1: B \flat (Section A)
- Staff 2: B \flat , D $^{\circ}$, F7
- Staff 3: F7
- Staff 4: F7, B \flat , F7
- Staff 5: B \flat (Section B), B \flat
- Staff 6: B \flat , B \flat 7, E \flat
- Staff 7: E \flat , E $^{\circ}$, B \flat , G7
- Staff 8: C7, F7, B \flat

This is one of many "non-jazz" songs which has become a Dixieland standard. The chord changes are almost always altered slightly (as these are) to fit the familiar "Bill Bailey" pattern, like Bourbon St. Parade, Over the Waves, the chorus of Tiger Rag, etc.

At the Jazz Band Ball

The Firehouse Jazz Band

17

By the Original Dixieland Jazz Band
(Edwards, LaRocca, Sparbaro, Shields) - 1918
Recorded: ODJB 1918, Bix & His Gang 1927,
Eddie Condon's Chicagoans 1940, Muggsy
Spanier's Ragtime Band 1939, Bobby Hackett, Bob
Crosby Orch. 1938, Emperors of Jazz,
Wild Bill Davison, etc.

Concert Pitch

Verse:

Musical notation for the Verse section, consisting of four staves. The first staff begins with a Gm chord and includes a 'Bass:' label with a single note. The second staff includes F7, Bb, G7, C7, and F7 chords. The third staff begins with a Gm chord and includes a 'Bass:' label with a single note. The fourth staff includes C7 and F7 chords. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

Chorus:

Musical notation for the Chorus section, consisting of five staves. The first staff begins with a G7 chord. The second staff includes F7 and Bb chords. The third staff includes G7 and C7 chords. The fourth staff includes Eb, Edim, Bb, G7, C7, and F7 chords, followed by a first ending bracket labeled '1. Bb'. The fifth staff begins with a second ending bracket labeled '2. Bb'. The key signature has two flats (Bb and Eb) and the time signature is 4/4.

CHINA BOY

THE FIREHOUSE JAZZ BAND

Concert Pitch

Winfree/Boutelje - 1922

Rec: Paul Whiteman Orch. 1929,

McKenzie & Condon's Chicagoans

(McPartland, Tesch, Sullivan, Freeman,

Krupa) 1927, Charles Pierce Orch.

(Muggsy, Tesch) 1928,

Red Nichols & His 5 Pennies (Teagarden,

G. Miller, J. Dorsey, Krupa, etc.) 1930,

Bechet-Spanier Big Four 1940, Eddie

Condon, Benny Goodman Trio, Etc.

A F

Chi-na boy go sleep,

F F E⁷ E^{b7} D⁷

Close your eyes don't peep,

G⁷

Sand-man soon will come,

B^bm F E^{b7}

While I soft-ly hum.

B A^b E^{b7} A^b

Bud-dha smiles on you,

A^b E^{b7} A^b C⁷

Moon-man loves you too. So,

F Ddim

while their watch they keep,

F C⁷ F

Chi-na boy, go sleep.

When It's Darkness on the Delta

The Firehouse Jazz Band

19

Concert Pitch

Jerry Livingston - 1932
Lyrics by Symes & Neiberg
Introduced by Mildred Bailey 1932
Rec: Ted FioRito 1933, Isham Jones
Orch., Dukes of Dixieland, etc.

A E^b G^7 C^7

When it's Dark-ness on the Del-ta, That's the time my heart is light, When it's

F^7 B^b7 E^b D^b E^b

Dark-ness on the Del-ta, Let me lin-ger in the shel-ter of the night. Fields of

E^b G^7 C^7

cot-ton all a-round me, Dark-ies sing-in' sweet and low, Lord I'm

F^7 B^b7 E^b D^b E^b

luck-y that you found me, Where the mud-dy Mis-sis-sip-pi wa-ters flow.

B E^b7 A^b G^7 G^b7

Loung-in on the Lev-ee, List-nin' to the Night-in-gales 'way up a-bove.

F^7 B^b7

Laugh-ter on the Lev-ee No one's heart is heav-y, All God's chil-dren got some-one to love. When it's

E^b G^7 C^7

Dark-ness on the Del-ta, On-ly Heav-en is in sight, When it's

F^7 B^b7 E^b D^b E^b

Dark-ness on the Del-ta, Let me ling-er in the shel-ter of the night.

20

Bogalusa Strut

The Firehouse Jazz Band

Sam Morgan (1887-1936)

New Orleans trumpeter & band leader,
Led the "Magnolia Brass Band".

Rec: Sam Morgan's Jazz Band 1927,
Jim Robinson's New Orleans Band 1961

Concert Pitch

The musical score for "Bogalusa Strut" is written in 4/4 time and concert pitch. It consists of 16 measures of music, organized into four systems of four measures each. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various chords and melodic lines, with some measures marked as solo breaks.

Measure 1: Chord: F. Melody: Quarter note F4.

Measure 2: Chord: F#dim. Melody: Quarter note F#4.

Measure 3: Chord: C. Melody: Quarter note C4.

Measure 4: Chord: A7. Melody: Quarter note A4.

Measure 5: Chord: D7. Melody: Quarter note D4.

Measure 6: Chord: G7. Melody: Quarter note G4.

Measure 7: Chord: C. Melody: Quarter note C4.

Measure 8: Chord: C7. Melody: Quarter note C4.

Measure 9: Chord: F. Melody: Quarter note F4.

Measure 10: Chord: F#dim. Melody: Quarter note F#4.

Measure 11: Chord: C. Melody: Quarter note C4.

Measure 12: Chord: C#dim. Melody: Quarter note C#4.

Measure 13: Chord: Dm7. Melody: Quarter note D4.

Measure 14: Chord: G7. Melody: Quarter note G4.

Measure 15: Chord: C. Melody: Quarter note C4.

Measure 16: Chord: C7. Melody: Quarter note C4.

Measure 17: Chord: F. Melody: Quarter note F4.

Measure 18: Chord: F#dim. Melody: Quarter note F#4.

Measure 19: Chord: C. Melody: Quarter note C4.

Measure 20: Chord: C#dim. Melody: Quarter note C#4.

Measure 21: Chord: Dm7. Melody: Quarter note D4.

Measure 22: Chord: G7. Melody: Quarter note G4.

Measure 23: Chord: C. Melody: Quarter note C4.

Measure 24: Chord: F7. Melody: Quarter note F4.

Measure 25: Chord: C. Melody: Quarter note C4.

Measure 26: Chord: C#dim. Melody: Quarter note C#4.

Measure 27: Chord: Dm6. Melody: Quarter note D4.

Measure 28: Chord: G7. Melody: Quarter note G4.

Measure 29: Chord: C. Melody: Quarter note C4.

Measure 30: Chord: C#dim. Melody: Quarter note C#4.

Measure 31: Chord: Dm6. Melody: Quarter note D4.

Measure 32: Chord: G7. Melody: Quarter note G4.

Measure 33: Chord: C. Melody: Quarter note C4.

Measure 34: Chord: C7. Melody: Quarter note C4.

Measure 35: Chord: F. Melody: Quarter note F4.

Measure 36: Chord: F#dim. Melody: Quarter note F#4.

Measure 37: Chord: C. Melody: Quarter note C4.

Measure 38: Chord: A7. Melody: Quarter note A4.

Measure 39: Chord: D7. Melody: Quarter note D4.

Measure 40: Chord: G7. Melody: Quarter note G4.

Measure 41: Chord: C. Melody: Quarter note C4.

Measure 42: Chord: C. Melody: Quarter note C4.

Measure 43: Chord: F. Melody: Quarter note F4.

Measure 44: Chord: F#dim. Melody: Quarter note F#4.

Measure 45: Chord: C. Melody: Quarter note C4.

Measure 46: Chord: A7. Melody: Quarter note A4.

Measure 47: Chord: D7. Melody: Quarter note D4.

Measure 48: Chord: G7. Melody: Quarter note G4.

Measure 49: Chord: C. Melody: Quarter note C4.

Measure 50: Chord: C. Melody: Quarter note C4.

Some of These Days

The Firehouse Jazz Band

Shelton Brooks - 1910

Popularized by Sophie Tucker's 1911 recording.

Rec: ODJB 1922, Coon-Sanders Nighthawks 1924, Louis Armstrong 1929, etc.

Brooks was among the better known black composers of "pop songs" during the early jazz era. "Darktown Strutter's Ball" (1917) is best known.

21

Concert Pitch

Some of these days, you'll miss me Hon - ey. Some of these

days, you'll feel so lone - ly. You'll miss my

hug - gin', you'll miss my kis - sin', you'll miss me

Hon - ey, when you're a - way. You'll be so

lone - ly, just for me on - ly. For you know

Hon - ey, you've had your way. And when you

leave me, you know you'll grieve me; You'll miss your lit - tle

red hot ma ma ma - ma Some of These Days.

Chord symbols: A7, A, A7, Dm, D+7, D7, G9, C7, B, F, F7, Bb, D7, Gm, Bb, Bdim, F, Cm6, D7, G9, C7, F, Bb7, F.

Wolverine Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton 1923

Rec: Gene Rodemich 1923, NORK 1923, Morton 1927 & 1928, Joe Marsala's Chicagoans (Condon, etc.), Earl Hines 1934, Bob Crosby Orch. 1938, Louis Armstrong Orch. 1940,

Dukes of Dixieland 1956 & 1962, Dukes with Louis Armstrong 1959, The Titan Hot Five 1997, etc.

Concert Pitch

F7 **D^b7** **F7** **A**

A **B^b** **B^bdim** **F7** **B^b** **B^bdim** **F7**

Since I left my old home town, Home-sick-ness has wore me down.

B^b **F** **Bdim** **C7** **F7**

I'm long-ing for that land of sweet hap-pi-ness, For I con-fess my wear-y soul is in dis-tress.

B^b **B^bdim** **F7** **B^b** **B^bdim** **F7**

Mich-i-gan keeps call-ing me, To come home to my ba-by;

B^b7 **E^b** **E^bm** **C7** **F7** **1 B^b** **2 B^b**

That's why I can't sleep, That's why I can't eat, Oh, how I long to be there.

B **B^b7** **E^b**

B^b7 **E^b** **Solo Break - 2 Bars**

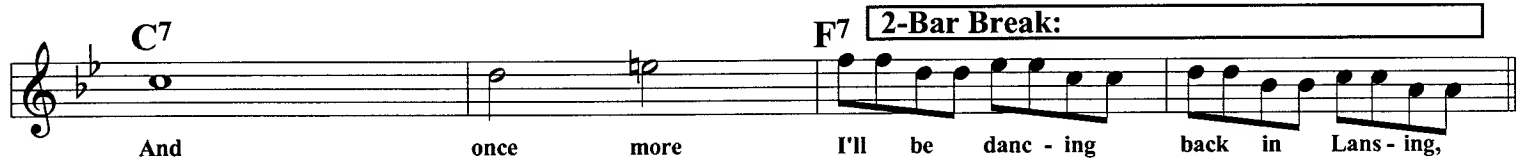
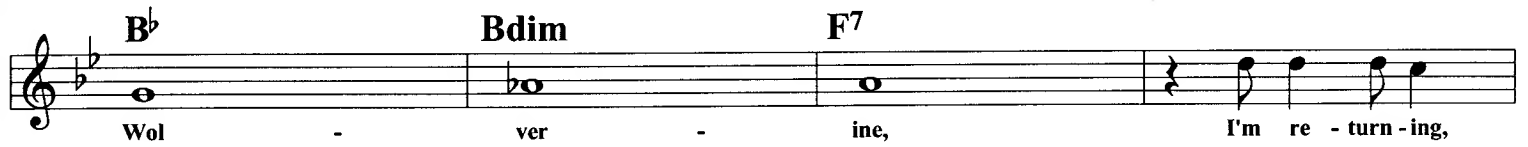
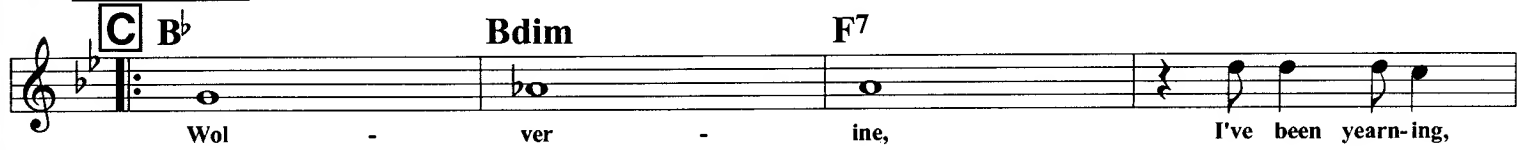
B^b7 **E^b**

Cm **Gm7** **C7** **F7** **B^b7** **E^b**

3



Solos Here:



*Reportedly banjo great Johnny St. Cyr (who would have been 17 at the time) said that he heard Jelly playing the tune in New Orleans as early as 1906. But Jelly had played a job in Detroit just before the song was published, hence the "Michigan" lyrics. (Lyrics may be by the Spikes brothers)

Sugar

The Firehouse Jazz Band

Maceo Pinkard - 1926

Pinkard was a leading black composer of the era, usually working with white lyricists. Wrote Sweet Georgia Brown, Gimme A Little Kiss Will Ya Huh?, Them There Eyes, etc.

Lyrics: Sidney Mitchell/Edna Alexander

Popularized by Ethel Waters' 1926 recording, McKenzie & Condon's Chicagoans (McPartland, Teschmacher, Sullivan, Freeman, Krupa) 1927, Paul Whiteman 1928, Adrian Rollini Orch. (Teagarden, Goodman, Van Eps) 1934, Mug gsy Spanier-Jess Stacy-Lee Wiley 1940, Louis Armstrong 1946, Vic Damone 1953

Sung by Peggy Lee in 1955 movie "Pete Kelly's Blues"

Concert Pitch

Verse:

The musical score for 'Sugar' is written in 4/4 time and concert pitch. It consists of four staves of music. The chords indicated above the notes are as follows:

- Staff 1: A (boxed), F, A⁷, Dm, F⁷
- Staff 2: B^b, B^{b7}, F, Dm⁷, Gm⁷, C⁷
- Staff 3: F, A⁷, Dm, F, Fm⁶
- Staff 4: C, G⁷, C, A⁷, D⁷, G⁷, C⁷

Chorus:

B F D⁷ G⁷ C⁷ F C⁺7 F A^bdim

Sug- ar, I call my ba- by my Sug- ar, I nev- er "may- be" my

Gm⁷ D⁷ Gm⁷ C⁷ F Gm⁷ C⁷

Sug- ar, That's why my ba- by is so con- fec- tion- ar- y.

F D⁷ G⁷ C⁷ F C⁺7 F Fm

Fun- ny, she nev- er pleads for my mon- ey, But when she feeds me on

C C[#]dim Dm⁷ G⁷ C Cdim C⁷

hon- ey, she gets her needs ev- 'ry time. I'd make a

C F⁷ Cm⁷ F⁷

mil- lion trips to her lips if I were a bee 'cause they are

B^b D⁷ G⁷ C⁷

sweet- er than an- y can- dy to me. She's gran- u- la- ted

F D⁷ G⁷ C⁷ F C⁺7 F A^bdim

Sug- ar, I nev- er cheat on my Sug- ar, 'Cause I'm too sweet on my

Gm⁷ D⁷ Gm⁷ C⁷ F

Sug- ar, That sug- ar ba- by o' mine.

Hindustan

The Firehouse Jazz Band

Oliver Wallace - Harold Weeks 1917

Musical: "Joy Bells"

Rec: Joseph C. Smith Orch 1918, Bob Crosby
Orch. 1939, Alvino Ray 1941, Ted Weems
Orchestra 1948, Bob Scobey's Frisco Jazz Band
(voc. Clancy Hayes) 1951, Basin St. Six (George
Girard, Pete Fountain) mid-1950's, etc.

Concert Part

A B \flat F $+$ B \flat

Hin- du- stan, where we

B \flat Fdim F 7

stopped to rest our tir- ed car- a- van,

F 7

Hin- du- stan, where the

F 7 F $+$ 7 B \flat F 7

paint- ed pea- cock proud- ly spreads his fan,

B B \flat F $+$ B \flat

Hin- du- stan, where the

B \flat 7 E \flat

pur- ple sun- bird flashed a- cross the sand,

C 9 E \flat m

Hin- du- stan, where I

C 7 F 7 B \flat

met her and the world be- gan.

Knee Drops

The Firehouse Jazz Band

25

Concert Pitch

Lil Hardin (Armstrong)
Rec: Louis Armstrong (Hines, Singleton) 1928,
The Dutch Swing College Band 1981

A B \flat

B \flat B \flat dim F7

F7

F7 F \sharp 7 B \flat F7

B B \flat

B \flat 7 B \flat +7 E \flat

E \flat Edim B \flat G7

C7 F7 B \flat E \flat B \flat

Tag: E \flat Edim B \flat G7

C7 F7 B \flat E \flat B \flat

WHERE DID ROBINSON CRUSOE GO?

The Firehouse Jazz Band

Young/Lewis/Meyer - 1916

Introduced in musical "Robinson Crusoe".

Popularized 1916 by Al Jolson.

Also in musical "Follow the Crowd"

Concert Pitch

Verse:

The musical score is written for a single melodic line in 4/4 time, key of F major. It consists of nine staves of music. Chord symbols are placed above the staff at various points: F, Fdim, C7, F, Fdim, C7, D7, G7, G7, C7, F, Fdim, C7, F7, Bb, G, D7, G, D7, G7, and C7. The lyrics are written below the staff, with some words hyphenated across measures. A section marked 'A' begins on the fifth staff.

Thous-ands of years a-go or may-be more,
 out on an is-land on a south-ern shore,
 Rob-in-son Cru-soe land-ed one fine day,
 no rent to pay and no wife to o-bey,
 [A] His good man Fri-day was his on-ly friend,
 they didn-'t bor-row or lend,
 They built a lit-tle hut, lived there 'til Fri-day, but
 Sat-ur-day night it was shut. And

Chorus:

[B] F D7

Where did Rob- in- son Cru- soe Go With

G7

Fri- day On Sat- ur- day Night? Ev- 'ry

C7

Sat- ur- day night they would start in to roam,

G7 Gm7 C7

Then on Sun- day morn- ing they'd come stag- ger- ing home. On this

[C] D7

is- land lived wild men in can- ni- bal trim- min', and

G7 Gm7 C7

where there are wild men there must be wild wo- men, so

F D7

Where Did Rob- in- son Cru- soe Go With

G7 C7 F

Fri- day On Sat- ur- day Night?

Solos at "B":

The Original Dixieland One-Step

The Firehouse Jazz Band

The Original Dixieland Jazz Band

(Nick LaRocca, etc.) possibly plus Joe Jordan - 1917.

Recorded: J. Russell Robinson 1918, Kid Ory's Creole Jazz Band 1945, Red Nichols & His 5 Pennies 1928, Jimmy McPartland 1936, Wild Bill Davison, Irving Fazola, Miff Mole, New Orleans Rhythm Kings (with Wingy Manone) 1934, Pete Daily, Doc Evans, Bob Crosby Orch. 1942, etc.

Concert Pitch

B \flat B \flat F7 (Trombone Gliss)

C7 F7 B \flat F7 1 B \flat 2 B \flat

A B \flat 7 E \flat

B \flat 7 E \flat

B \flat 7 E \flat E \flat 7

A \flat Adim E \flat C7 F7 B \flat 7 E \flat 7

Chorus:

Chorus:

Staff 1: **B** A^b C⁷

Staff 2: F⁷ B^b⁷

Staff 3: E^b⁷ F^m

Staff 4: C^m G⁷ C^m G⁷ E^b⁷

Staff 5: **C** A^b C⁷

Staff 6: F⁷ B^b⁷

Staff 7: D^b D^{dim} A^b/E^b F⁷

Staff 8: B^b⁷ E^b⁷ A^b

Dippermouth Blues

(The Sugar Foot Stomp)

Joe "King" Oliver - 1923

Perhaps his best-known composition. Oliver was "King" of the New Orleans cornetists c. 1912 until Storyville was closed in 1917 and he moved to Chicago.

Rec: King Oliver's Creole Jazz Band 1923, Johnny Miller's New Orleans Frolickers (Sharkey) 1928, Louis Armstrong with Jimmy Dorsey Orch. 1939, Muggsy Spanier's Ragtime Band 1939, Fletcher Henderson Orch. 1931, Glenn Miller Orch., Dorsey Bros. Orch. 1950's, etc.

Concert Pitch

B^bdim **F7** **Cm** **Bdim** **F7**
A **B^b** **E^b7** **B^b** **B^b7**
E^b7 **B^b**
F7 **1 B^b E^b7 B^b** **2 B^b E^b7 B^b** *Fine*

B Clarinet solo:

B^b **E^b7** **B^b** **B^b7** **E^b** **Edim**
B^b **G7** **C7** **F7** **B^b** **F7** **B^b** **F7** **B^b**

C Other Solos Except Cornet:

B^b **E^b7** **B^b** **B^b7** **E^b7** **E^b7**
B^b **B^b** **F7** **F7** **B^b** **B^b**

Dippermouth - P.2

Cornet Solo - As Written:

The second system of the exercise consists of two staves. The first staff begins with a circled '1' and a B-flat major chord. The melody starts on a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a half note F. This is followed by a measure with a B-flat major chord and a half note B-flat. The second staff begins with a B-flat major chord and a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a half note F. This is followed by a measure with an F7 chord and a half note F. The system concludes with a B-flat major chord and a half note B-flat, followed by a quarter note A-flat, a quarter note G, and a half note F.

Stop Time - As Written:

②

Musical notation for the second system of the exercise. The first staff contains four measures of music. The first measure has a quarter rest, a quarter note G4, and a quarter note F4. The second measure has a quarter rest, a quarter note E4, and a quarter note D4. The third measure has a quarter rest, a quarter note C4, and a quarter note B3. The fourth measure has a quarter rest, a quarter note A3, and a quarter note G3. The second staff contains four measures of music. The first measure has a quarter rest, a quarter note G4, and a quarter note F4. The second measure has a quarter rest, a quarter note E4, and a quarter note D4. The third measure has a quarter rest, a quarter note C4, and a quarter note B3. The fourth measure has a quarter rest, a quarter note A3, and a quarter note G3.

Straight Time :

③

B \flat 3 3 3 E \flat 7 3 3 B \flat 3

Stop Time Solo-Band Play x's:

Stop Time Solo-Band Play x's:

A musical staff in G major (one sharp) showing a solo melody. The notes are E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (half). There are rests at the end of measures 1, 2, and 4. Above the staff, there are 'x' marks above the first measure, the second measure, and the fourth measure.

[illegible]

Back to "A" - With Repeat:

Poor Butterfly

The Firehouse Jazz Band

Golden/Hubbell - 1916

Introduced in "The Big Show" (Hippodrome Theater)

Popularized by The Victor Military Band 1917.

Rec: Prince's Orch. 1917, Fritz Kreisler 1917,
Red Nichols (Miff, Kress, Venuti, V. Berton, etc.) 1928,
Benny Goodman, Sarah Vaughn, Bobby Hackett &
His Orch. (Condon, Russell, Gowans, etc.) 1938,
Bunk Johnson (Don Ewell-pno) 1946,
The Dukes of Dixieland 1967, etc.

Concert Pitch

Chords: A^b, E⁷, B^bm⁷, **A**, E^b⁹, A^bmaj⁷, A^b, C⁺⁷, F⁹, F⁷, B^b⁷, E^b⁹, A^b, Fm, B^b⁷, E^b⁹, **B**, E^b⁹, A^bmaj⁷, A^b, C⁺⁷, C⁷, F⁹, B^bm⁷, D^bm⁶, A^b, Bdim, E^b⁹, A^b.

Poor But- ter- fly! 'neath the blos- soms wait- ing Poor But- ter-
 fly! for she loved him so. The mo- ments
 pass in- to hours, The hours pass in- to years, And as she
 smiles thru her tears, She mur- murs low, "The moon and
 I know that he be faith- ful, I'm sure he
 come to me by and by. But if
 he don't come back Then I nev- er sigh or cry, I just must
 die." Poor But- ter- fly.

Stealin' Apples

The Firehouse Jazz Band

30

Thomas "Fats" Waller - 1936

Lyrics: Andy Razaf

Recorded: Fletcher Henderson Orch. 1936,
Benny Goodman Orch. & Septet, etc.

Concert Pitch

A F B^b7

F D⁷ G⁷ C⁷ A⁷ D⁷ G⁷ C⁷

F B^b7

F D⁷ G⁷ C⁷ F B^b7 F

B B^bm⁷ E^b7 A^b Adim

B^bm⁷ E^b7 C⁷ Cdim C⁷

F B^b7

F D⁷ G⁷ C⁷ F B^b7 F

Wrap Your Troubles in Dreams

The Firehouse Jazz Band

Harry Barris - 1931

Lyr: Koehler & Moll

Barris sang in Paul Whiteman's trio the "Rhythm Boys", with Al Rinker and Bing Crosby.

Also wrote "Mississippi Mud", etc.

Rec: Louis Armstrong Orch. 1931,

Harry James Orch. 1938, Buck Clayton-Pee Wee

Russell 1960, Sidney Bechet 1957, Eddie Condon's

All-Stars (Butterfield, Cutshall, Wilber) 1957, etc.

Concert Pitch

When skies are cloud-y and gray, They're on- ly gray for a day, so

wrap your trou- bles in dreams, and dream your trou- bles a- way. Un-

til that sun- shine peeps through, There's on- ly one thing to do, Just

wrap your trou- bles in dreams, and dream your trou- bles a- way. Your

B cas- tles may tum- ble that's fate, af- ter all, life's real- ly fun- ny that way.

No use to grum- ble, just smile as they fall, Weren't you king for a day? Say!

Just re- mem- ber that sun- shine, al- ways fol- lows the rain, so

wrap your trou- bles in dreams, and dream your trou- bles a- way.

That Da Da Strain

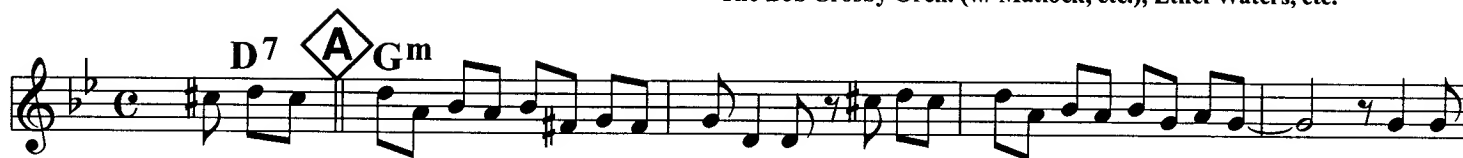
32

The Firehouse Jazz Band

Concert Pitch

Edgar Smith - lyr: Mamie Medina - 1922

Rec: Mamie Smith, New Orleans Rhythm Kings 1923, Eva Taylor, Louisiana Rhythm Kings (Red Nichols, Pee Wee Russell, etc.) 1929, Ben Pollack Orch., Bobby Hackett (w/ Georg Brunis, etc.) 1938, Doc Evans (w/ Tony Parenti, etc.), Mugsy Spanier's Ragtime Band 1939, The Bob Crosby Orch. (w/ Matlock, etc.), Ethel Waters, etc.



Solos on "B":

33

Copenhagen

The Firehouse Jazz Band

Version 2

Concert Pitch

Walter Melrose/ Charlie Davis - 1924

Intro: The Benson Orchestra of Chicago.

Rec: Wolverines (Bix, etc.) 1924, California Ramblers 1924, Elmer Schoebel's Friars Society Orch. (Tesch, etc.) 1929, Artie Shaw 1936 & 38, Casa Loma Orch., Fletcher Henderson Orch., Tommy Dorsey Orch. 1938, Earl Hines Orch. 1934, Teresa Brewer, Firehouse Five Plus Two, c. 1950, Mr. Jack Daniel's Original Silver Cornet Band 1989, The Dukes of Dixieland 1959, The Titan Hot Five 1997, etc.

Chord Symbols: B^b, Bdim, E^b6, Edim, B^b, F7, B^b, F9, B^b, F7, B^b7, E^b, B^b7, E^b, E^b7, A^b, B^b7, E^b, Adim, B^b7, E^b, B^b+7, E^b, B^b7, E^b, E^b7, A^b, B^b7, E^b, Adim, B^b7, E^b, A^b7, E^b, F7.

Section A:

Way down in old New Or-leans you will
find shoul-der shak- in' queens, and when they roll their
eyes you wake up in par- a- dise.

Section B:

And when that old lead- er man I said
when that old lead- er man picks up his sax- o-
phone, all the shoul-er shak- ers moan.

Play as written to bottom of page, back to "C" for 16-bar solos,
After last solo play "D" & "C".

C $E^b\text{maj}^7$ $E^b\text{m}^6$ B^b A^7 A^b7 G^7

Pro- fes- sor man won't you play Co- pen- ha- gen 'cause

C^7 F^7 B^b $B^b7(b5)$ B^b7 B^b+7

that's one tune sure has got me run- nin' wild.

$E^b\text{maj}^7$ $E^b\text{m}^6$ B^b A^7 A^b7 G^7

No- bod- y knows how that tune burns up my clothes, so

C^7 F^7 B^b E^b7 B^b **Fine**

hey hey hey, syn- co- pate it all night long. **End Solo Here:**

D Top notes are melody:

B^b $C\text{m}$ $D\text{m}$ B^b G^b

pp Doo da da doo dum,

B^b F^7 B^b E^b7 B^b $F+7$

f step- pin' dad- dy, ma- ma's feel- in' good.

B^b $C\text{m}$ $D\text{m}$ B^b G^b

pp Doo da da doo dum,

B^b F^7 B^b E^b7 B^b $B^b7(b5)$ B^b7 B^b+7

f syn- co- pate me like a dad- dy should.

Solos at "C" Only,
After last solo play
"D" and "C".

34

Home

The Firehouse Jazz Band

Peter Van Steeden-Harry Clarkson-Jeff Clarkson - 1931
 Song debuted on radio Thanksgiving eve 1931.
 Recorded: California Ramblers 1931, Van Steeden 1932,
 Louis Armstrong 1932, Mildred Bailey, Nat "King" Cole
 1950, 1944 Andrews Sisters movie "Moonlight & Cactus",
 Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1955

Concert Pitch

A E^b D⁷ Fm B^b7

When shad- ows fall, and trees whis- per day is end- ing,

Fm B^b7 B^b+7 E^b Fm⁷ B^b7

My thoughts [#]are ev- er wend- ing Home.

E^b D⁷ Fm B^b7

When crick- ets call, my heart is [#]for- ev- er yearn- ing,

Fm B^b7 E^b

Once more [#]to be re- turn- ing Home.

B A^bm E^b

When the hills con- ceal the set- ting sun,

A^bm⁶ B^b7

Stars be- gin a- peep- ing one by one.

E^b D⁷ Fm B^b7

Night cov- ers all, And though for- tune may for- sake me,

Fm B^b7 E^b

Sweet dreams [#]will ev- er take me Home.

SEE SEE RIDER

The Firehouse Jazz Band

35

Gertrude "Ma" Rainy - 1925
Adapted from older blues song.
Recorded: Ma Rainy 1925,
Bea Booze 1943, Helen Humes,
Bunk Johnson

Concert Pitch



Now I feel so lone-ly, I feel so blue, I al-ways feel so bad.



I made a mis-take right from the start, and now it seems so hard to part.



O-pen this let-ter that I will write, I hope you will be-lieve it when you re-ceive it:



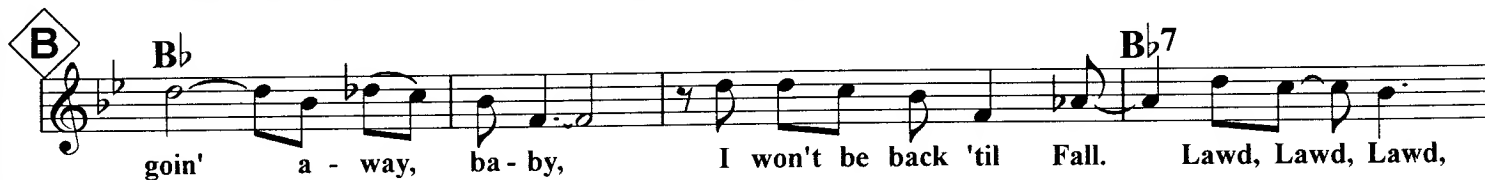
See See Rid - er, see what you have done. Lawd, Lawd, Lawd,



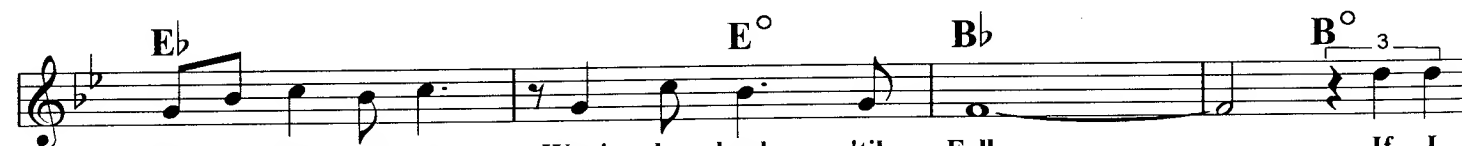
made me love you, now your gal has come. You
(man)



made me love you. Now your gal has come. I'm



goin' a - way, ba - by, I won't be back 'til Fall. Lawd, Lawd, Lawd,



goin' a - way ba - by, Won't be back 'til Fall. If I



find me a good man, won't be back at all.
(woman)

Anything Goes

The Firehouse Jazz Band

Cole Porter - 1934

Musical "Anything Goes" (Ethel Merman)

Rec. by Paul Whiteman 1934,

Dorsey Bros. Orch. 1935, Mel Powell, etc.

Concert Pitch

The musical score is written for a piano in 4/4 time. It consists of eight staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. The lyrics are written below the notes. Chords are indicated by letters and numbers above the staff. A key signature change to one sharp (F#) occurs at the beginning of the fifth staff. The score ends with a double bar line and repeat dots.

Staff 1: Chords: G+7, A, C. Lyrics: In old-en days a glimpse of stock-ing was looked on as some-thing shock- ing, Now Heav- en

Staff 2: Chords: Dm7, Dm7(b5), C, Dm, C, G+7. Lyrics: knows, An- y thing goes. Good

Staff 3: Chords: C, C7. Lyrics: auth- ors, too, who once knew bet- ter words now on- ly use four let- ter words writ- ing

Staff 4: Chords: Dm7, Dm7(b5), C, C, B7. Lyrics: prose, An- y thing goes. The world has gone

Staff 5: Chords: B, E, B7, E7, B7. Lyrics: mad to- day, and good's bad to- day, and black's white to- day, and day's night to- day, When most

Staff 6: Chords: Em, A7, Dm7, G7. Lyrics: guys to- day that wo- men prize to- day are just sil- ly gig- o- los; So

Staff 7: Chords: C, C7. Lyrics: though I'm not a great ro- manc- er I know that you're bound to an- swer when I pro-

Staff 8: Chords: Dm7, Dm7(b5), C. Lyrics: pose, An- y thing goes.

Farewell Blues

37

The Firehouse Jazz Band

The New Orleans Rhythm Kings (Mares, Schoebel, etc.) - 1922

Recorded: Friars Society Orch. (later called "New Orleans Rhythm Kings") 1922, Isham Jones Orch. 1923, The Georgians 1923, Charleston Chasers (Red Nichols, etc.) 1927, Ted Lewis Orch. 1929, Eddie Lang-Joe Venuti All-Star Orch. 1931, Al Hirt, Pete Fountain, etc.

Concert Pitch

First system of music (A section). Chords: F7, F7, F, D7, Gm, Fdim, F7, F, C+7.

Chorus:

Second system of music (B section). Chords: F, C7, F, F, C7, F, F7, E7, Eb7, D7, Gm, Fdim, F, C7, F. Includes instruction: "No Repeat 1x - On to 'C':".

Third system of music (C section). Chords: F, C7, F, C7, F, C7, F, D7, Gm, Fdim, F, C7, F. Includes instruction: "Back to 'B' for Solos:".

Paddlin' Madelin' Home

Harry Woods - 1925

(I'm Looking Over A 4-Leaf Clover, Side By Side,
When the Moon Comes Over the Mountain. etc.)

Recorded: Cliff Edwards (Ukulele Ike) 1925, The
Ipana Troubadors 1926, George Olson Orch., etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time on a single staff. It includes guitar chords above the notes and lyrics below. The key signature has one sharp (F#), and the time signature is 4/4.

Chords: C, A, F, C, C°, C, G7, C, C, C°, C, Dm7, G7, F, C, C°, C, G7, Am, A7(b5), G, D7, G, D7, G7.

Lyrics:

I love a girl named Ma-de-lin', I know she loves me, too, For
The moon comes up at six o'-clock and I come up at eight, She's
ev'-ry night the moon is bright she and rides in my ca-the noe. At
al-ways wait- in for my call and meets me at the gate. I've
mid- night on the riv- er I and heard her fa- ther the call, but
pet- ted in the par- lor, I hugged her in the hall, but
she don't care and I my don't care if we get back at all; 'Cause when I'm
when she's out in I can- oe I love her best of all;

Chorus:

B C G⁺7 C

Pad- dl- in' Ma- de- lin' home, Gee, when I'm

D⁷ Ddim D⁷

Pad- dl- in' Ma- de- lin' home, First First I I

G⁷ G⁺7 C Am A⁷

drift with the tide, Then pull for the shore, I I
kiss her a while, and when I get through,

D⁷ G⁷

hug her and kiss her mile and pad- dle some more. Then I keep
pad- dle for one her mile and and drift back for two.

C C G⁺7 C

Pad- dl- in' Ma- de- lin' home Un- til I

D⁷ Ddim D⁷ D⁷(b5)

find a spot where we're a- lone, Oh! she
Oh! if

C Em Am Am⁷ D Fm⁶

nev- er says "no" so I kiss her and go
she'd on- ly say "Throw your pad- dles a- way!"

C C^o G⁷ G⁺7 C C⁷ A⁷ A⁷(b5)

Pad- dl- in' Ma- de- lin', Sweet! sweet Ma- de- lin',

D⁷ G⁷ G⁺7 C

Pad- dl- in' Ma- de- lin' home.

Solos at "B":

Cakewalkin' Babies From Home

The Firehouse Jazz Band

Smith-Troy-Clarence Williams - 1924

Rec: Sidney Bechet 1925, Bessie Smith with Fletcher Henderson Orch.

(Coleman Hawkins) 1925, Clarence Williams' Blue Five (with Bechet) 1925,

Mutt Carey (D. Barker, Pops Foster, Baby Dodds) 1947, Lu Watters' Yerba Buena Jazz Band, Bob Thiele, The Titan Hot Five 1996, etc.

Concert Pitch

Verse:

Chorus:

Last Time: Optional Jump to "E" For Armstrong Out-Chorus:

Cakewalkin' - P.2

D **E^b6** **E^bm6**

on- ly way to win is to cheat 'em,

B^b **B^bdim**

You can tie 'em, but you're nev- er gon- na' beat 'em.

F7

Strut your stuff, Boys, Don't do noth- in' dif- 'rent, Those

C7 **F7** **B^b**

Cake- walk- in' Ba- bies from home!

Solos at "B"

Stop Time Cornet Solo (Louis Armstrong's) - Band Plays Downbeats Every 2 Bars:

E **E^b** **E^b**

B^b **B^b**

Time: **F7**

C7 **F7** **B^b**

Deed I Do

The Firehouse Jazz Band

Fred Rose/Walter Hirsch - 1926, Popularized by Ben Bernie Orch.,
 Rec: Ruth Etting 1927, Johnny Marvin 1927, Jack Teagarden, Benny
 Goodman, Charlie Barnet, Tommy Dorsey, Snub Mosely, Bunny
 Berigan, Ben Pollack, Lena Horne 1948, etc.

Verse:

I was oh so blue till you came a-long,

Just to make my life a won-der-ful song.

You brought sun-shine just to bright-en my lone-li-ness.

Is it an-y won-der in my hap-pi-ness, I con-fess:

Do I want you Oh my, do I?

Hon-ey, 'Deed I do!

Do I need you Oh my, do I?

Hon-ey, 'Deed I do.

I'm glad that I'm the one who found you,

That's why I'm al-ways hang-in' 'round you.

Do I love you Oh my, do I?

Hon-ey 'Deed I Do!

The Yellow Dog Blues

41

Originally the "Yellow Dog Rag"
The Firehouse Jazz Band

W. C. Handy - 1914

Named for the "Yazoo-Delta" railroad, which, partly due to some yellow freight cars, was known to the locals as the "Yellow Dog".

Rec: Bessie Smith with Fletcher Henderson's Hot Six 1925, The Rhythmakers (Waller, Condon, Pops Foster, etc.) 1932, Ted Weems Orch. (Muggsy) 1930, etc.

Concert Pitch

Eighth notes = Dotted-eighth/Sixteenths

Verse:

Verse: **A** B^b B^b7

E^b7 B^b Bdim

F7 E^b7 F7 B^b B^b7 E^b E^bm 1 B^b F7 2 B^b F7 B^b7

Chorus:

1x as written - then solos:

Chorus: **B** E^b Fm F[#]dim E^b7 Solo Break - 2 Bars - Add Yells & Screams as needed

pp f

A^b7 E^b Edim

B^b7 A^b7 B^b7 E^b E^b7 A^b A^bm E^b

Solos at "B",
After last solo play "A" once,
take 2nd Ending, play "B".

Clarinet Marmalade

The Firehouse Jazz Band

Concert Pitch

The Original Dixieland Jazz Band

(LaRocca, Shields, Edwards, etc.) - 1918

Recorded: ODJB 1918, New Orleans Rhythm Kings

(with Mares, Roppollo, Jelly Roll Morton, etc.) 1923,

Bix & Tram 1927, Ted Lewis Band 1928, Jimmy

McPartland 1953, Dukes of Dixieland-late '50's, Mr.

Jack Daniel's Original Silver Cornet Band 1989, etc.

The musical score for 'Clarinet Marmalade' is written for a single melodic line in 4/4 time, concert pitch. The key signature has one flat (B-flat). The score consists of several measures of music with various chords indicated above the staff. The chords include F, A7, D7, G7, C7, F, C7, A, F, C+7, F, F7, Bb, Bb, Bbm, F, F7, Bb, Bb, Bbm, F, D+7, 1. G7, C7, 2. G7, C7, F, and C7. The score includes a first ending bracketed over measures 15-18 and a second ending bracketed over measures 19-22. An interlude section follows, marked 'Interlude:' and starting with a C7 chord. The interlude consists of a single line of music with a C7 chord indicated above the staff.

Chorus:

B F A⁷ D⁷

G⁷ C⁷ F C⁷

F A⁷ D⁷

G⁷ C⁷ F A⁷ Play only into "Dog Fight"

End Solo Here!

Dog Fight:

Dm

Cornet:

Cornet:

Gm

Cornet:

C⁷

Tag:

F A⁷ D⁷

G⁷ C⁷ F

Back to "B" for Solos,
Use "B" only, No "Dog Fight".
After last solo, Play:
"Dog Fight", "B", & "Tag".

The Wabash Blues

The Firehouse Jazz Band

44

Concert Pitch

Chromatic pick-up notes throughout were not in original composition.

Dave Ringle & Fred Meinkin - 1921

Recorded: Isham Jones Orch. 1921, Charleston Chasers (Red Nichols, Miff Mole, Jimmy Dorsey, etc.) 1927, Ted Lewis Orch. 1930, Pee Wee Hunt, Shorty Sherock, Russ Morgan Orch. 1939, etc.

Oh, those Wa - bash Blues, I know, I got my dues. A lone - some soul am I, feel that I could die. Can - dle light that gleams, Haunts me in my dreams. I'll pack my walk - ing shoes, to lose those Wa - bash Blues.

Chord symbols: A B^b7, E^b, B^b7, E^b, E^b7, A, E^b, I, B⁷, B^b7, E^b, B^b7, E^b, B^b7, E^b, A^b, E^b, B^b7, E^b, B^b7, E^b.

Patter Chorus:

Thru the syc-a-more the can-dle light is shin-ing bright, Mem'ry brings the scent of new-mown hay to me each night, 'Xpect to see the moon-shine on the Wa-bash an-y night, Seems that such a picture's bound to turn me to the right, I am start-ing for that spot no need to ask me when, I'll be leav-ing hoof-prints t'wards the old home road a - gain, Ma-king up my mind to see that home so far a - way, But un-til that hap-pens here's the best that I can say:

Chord symbols: B^b, D⁷, Gm, B^b, F[#], D^b7, F[#], D^b7, C⁷, E^bm⁶, C⁷, E^bm⁶, F⁷, B^b, B^b7, E^b, E^bm, B^b.

Back to "A":

Big Butter & Egg Man

The Firehouse Jazz Band

Louis Armstrong and Percy Venable - 1926
 Recorded: Louis Armstrong's Hot Five
 (vocal: May Alix) 1926,
 Muggsy Spanier's Ragtime Band 1939,
 Sidney Bechet Trio 1952, Bob Scobey's Frisco
 Jazz Band (voc. Clancy Hayes) 1952, etc.

Concert Pitch

A F G⁷

I want a big but-ter and egg man from

C⁷ F Fdim Gm⁷ C⁷

way out in the west.

F Fdim Gm⁷ C⁷

I'm get- tin' tired of work- ing all day,

C⁷ F Fdim C⁷

I want some- bod- y who wants me to play.

B F⁷ B^b

Pret- ty gold and sil- ver have nev- er been mine, but

D⁷ G⁷ C⁷

if my dream comes true, Dear, the sun's gon- na' shine. So,

F G⁷

I want a big but- ter and egg man, Now don't

C⁷ F

some big but- ter and egg man want me?

Someday You'll Be Sorry

The Firehouse Jazz Band

46

By Louis Armstrong

Rec: Louis Armstrong 1947, Bunk Johnson 1947,
Wild Bill Davison 1962, Dukes of Dixieland 1965,
Turk Murphy's Jazz Band 1979 (Chris Tyle,
Bob Helm, Pete Clute, John Gill, etc.), etc.

Concert Pitch

A E^b D^7

Some- day, you'll be sor- ry.

E^b Gm^7 C^9

The way you treat- ed me was wrong.

Fm B^b7 E^b G^7 Cm Cm^7

I was the one who taught you all you know.

F^7 $Fdim$ B^b7 B^b+7

Your friends have sent you to make me sing an- oth- er song. So,

B E^b D^7

Good luck may be with you,

E^b Gm^7 C^7

and may your fu- ture you won't fear, (Dear), (No,)

Fm^7 A^bm^6 E^b Gm^7 C^7

there won't be an- oth- er to treat you like a broth- er,

Fm^7 B^b7 E^b

Some- day you'll be sor- ry, Dear.

Alabama Jubilee
The Firehouse Jazz Band Jack Yellen/G

The Firehouse Jazz Band

Jack Yellen/George Cobb - 1915

Rec: Arthur Collins & Byron Harlan

(Popular performers of "Coon songs") 1915, Red Foley 1951, Firehouse Five Plus Two 1954, Percy Humphrey's New Orleans Band 1974, The Dukes of Dixieland 1957, etc.

Concert Pitch

Verse:

A C

Man - do - lins,

A^b7

vi - o - lins,

C

Ev - 'ry - bod - y

G⁷

tun - in' up,

C

the fun

G⁷

be - gins.

C

Come this

C⁷ B⁷ B^b7 A⁷

way,

don't de - lay,

D⁷

Bet - ter

G⁷

hur - ry

Em G⁷

hon - ey dear, or

you'll be

miss - in'

B C

Mu - sic

A^b7

sweet,

rag - time

treat,

C

Goes right to your

G⁷

head and trick - les

C

to your

feet.

D⁷

It's a

G

re - mind - er,

G[#]dim

a mem - o - ry

find - er,

of

D⁷

nights down in

G⁷

old

Al - a - bam:

You ought to

Chorus:

see Dea- con Jones when he rat- tles them bones,

Old Par- son Brown danc- in' 'round like a clown,

Aunt Jem- i- ma who is past eight- y three,

Shout- in' "I'm full o' pep! Watch yo' step, watch yo' step!"

One leg- ged Joe danced a- round on his toe,

Threw a- way his cane and hol- lered, "Let her go!" Oh Hon- ey,

Hail, Hail, the gang's all here for an

Al- a- bam- a Jub- i- lee.

Chords: C, A7, D7, G7, G7(b5), G7, C, D, A7, Dm, Dm, A7, Dm, D7, D7(b5), C, E7, F, C, D7, G7, C, (C7), B7, B(b7).

Break! 2 Bars:

For Repeat: (C7) B7 B(b7)

48

Come Back, Sweet Papa

The Firehouse Jazz Band

Paul Barbarin/Luis Russell

Rec: Louis Armstrong's Hot Five 1926, Graeme Bell (Australian),
Bob Crosby Orch. 1936, Lu Watters' Yerba Buena Jazz Band 1942,
The Firehouse Five Plus Two 1958, Jimmy McPartland,
The Titan Hot Five 1996, etc.

Concert Pitch

Verse:

Chorus:

Blue Lou

The Firehouse Jazz Band

Edgar Sampson-Irving Mills 1933

Recorded: Benny Carter 1933, Chick Webb Orch.
(with Sampson on alto sax) 1934, Metronome All-
Star Band 1939, Fletcher Henderson, Benny Goodman,
Bunny Berigan, Art Tatum, Lou McGarity, etc.
This was one of Tommy Dorsey's favorite "jam
session" tunes.

49

Concert Pitch

The musical score for "Blue Lou" is written in 4/4 time and concert pitch. It consists of two main sections, A and B, each with four staves of music. The key signature has two flats (Bb and Eb).

Section A: The first staff of Section A begins with a boxed 'A' and a repeat sign. The chords above the staff are F#7, F7, F#7, and F7. The second staff of Section A has chords Bb, Bb7/D, Eb, Edim, C7, and F7. The third staff of Section A has chords F#7, F7, F#7, and F7. The fourth staff of Section A has chords Bb, Bb7/D, Eb, Edim, C7, F7, and Bb.

Section B: The first staff of Section B begins with a boxed 'B' and a repeat sign. The chords above the staff are F, F#dim, C7, and F7. The second staff of Section B has chords F, F#dim, C7, and F7. The third staff of Section B has chords F#7, F7, F#7, and F7. The fourth staff of Section B has chords Bb, Bb7/D, Eb, Edim, C7, F7, and Bb.

50

Baby Brown

The Firehouse Jazz Band

Alex Hill (1906-1937) - 1935

Recorded: New Orleans Rhythm Kings (Muggsy, G. Brunies, Eddie Miller, Terry Shand, Gene Krupa, Red McKenzie) 1935, Fats Waller 1935

Concert Pitch

Section A:

You've heard a-bout Geor-gia Brown, You've heard how she wrecked the town.
She's got a ba-by sis - ter, Let me tell you 'bout her mis - ter: No
mat-ter where you been, sir, No mat-ter what you've seen, You'll
nev-er frown on Ba-by Brown, that neat sweet Geor-gia queen. She's
sure some jol-ly friend, sir, and just past sev-en-teen, There's
none in town like Ba-by Brown, that neat sweet Geor-gia queen.

Section B:

Cute 'n' pert 'n' got that cer-tain thing you know the rest,
Can't help flirt-in', makes that cur-tain ring down all the best. She's
al-ways bound to win, sir, I'm sing-in' what I mean, My
mon-ey's down on Ba-by Brown, that neat sweet Geor-gia queen.

Tag:

Ba-by Brown, that neat sweet Geor-gia queen.

Yes! We Have No Bananas

The Firehouse Jazz Band

51

Frank Silver/Irving Cohn - 1923

Revue "Make It Snappy" by Eddie Cantor 1922,

Rec: Ben Selvin Orch. 1923, Great White Way Orch. 1923,

Benny Krueger Orch. 1923, California Ramblers 1923,

Sidney Bechet with Sammy Price's Blusicians (Pops Foster, etc.) Paris 1956, etc.

Sung by Pied Pipers in 1948 movie "Luxury Liner".

Concert Pitch

A B^b B^b7 A⁷ A^b7 G⁷

Yes! We have no ba-na-nas, Yes, we

C⁷ F⁷ B^b B^b7

have no ba-na-nas to-day. We've

E^b E^bm B^b

string beans and hon-ions, cab-bah-ges and scal-lions and

A⁷ D F⁷

all kinds of fruit and say, We have an

B B^b E^b B^b B^b7

old fash-ioned to-mah-to,

E^b F⁷

Long Is-land po-tah-to, But

B^b B^b7 A⁷ A^b7 G⁷

Yes! We have no ba-na-nas, Yes, we

C⁷ F⁷ B^b B^bdim Cm⁷ F+⁷

have no ba-na-nas to-day.

Do You Know What It Means To Miss New Orleans

The Firehouse Jazz Band

Eddie De Lange/Louis Alter - 1946

In movie "New Orleans" with Billie Holiday & Louis Armstrong Orchestra.
Pete Fountain's theme song.

Rec: Louis Armstrong (w/ Kid Ory, Barney Bigard, etc.) 1946,

Bob Scobey's Frisco Band (voc. Clancy Hayes) 1952,

Wild Bill Davison (at Ruby Red's Warehouse with Ernie Carson-pno,

W. Thomas-trb, H. Foretich-cl, etc.) 1970, Dukes of Dixieland 1958 & 1965,

Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993, etc.

Concert Pitch

Verse:

A C⁷ F⁷ G⁷ G⁺⁷ G⁷

I nev-er had this kind of feel- in', With drag- gin' heart and brain a- reel- in'.

Cm Fm Cm/E^b D^{b9} 3 Cm A^{b9} Fm⁶ G⁷

What's the mat- ter, here's the mat- ter, Here's the thing that's real- ly wrong with me: Do you

Chorus:

B C G⁺⁷ C F⁹ C Am⁷ D⁹

know what it means to miss New Or- leans, And miss it each night and day? I

F F^{#dim} C A⁷ Dm G⁷ G⁺⁷

know I'm not wrong, the feel- in's get- tin' strong- er the long- er I stay a- way. Miss the

C G⁺⁷ C F⁹ C Am⁷ D⁹

moss-cov-ered vines, the tall sug- ar pines where mock- in'- birds used to sing And

F F^{#dim} C A⁷ Dm G⁷ C

I'd like to see the la- zy Mis- sis- sip- pi A hur- ry- in' in- to spring. The

Bridge:

The Bridge section consists of four staves of music in C major. The first staff begins with a C time signature and a key signature of one flat (B-flat). The melody is written in treble clef. The lyrics are: "moon- light on the bay- ou, a Cre- ole tune that fills the air; I". The second staff continues the melody with the lyrics: "dream a- bout mag- nol- ias in June, And soon I'm wish- in' that I was there. Do you". The third staff continues with the lyrics: "know what it means to miss New Or- leans, When that's where you left your heart? And". The fourth staff concludes the bridge with the lyrics: "there's some- thing more: I miss the one I care for More than I miss New Or- leans." The music features various chords including Bbm7, Eb9, Ab, Adim, Bbm7, Eb9, Ab, Am7, D9, G, Em7, Am7, D9, G9, G+7, C, G+7, C, F9, C, Am7, D9, F, F#dim, C, A7, Dm7, G7, and C.

moon- light on the bay- ou, a Cre- ole tune that fills the air; I

dream a- bout mag- nol- ias in June, And soon I'm wish- in' that I was there. Do you

know what it means to miss New Or- leans, When that's where you left your heart? And

there's some- thing more: I miss the one I care for More than I miss New Or- leans.

Back to "B" for Solos:

Of All the Wrongs You've Done To Me

The Firehouse Jazz Band

Payton-Smith-Dowell

Concert Pitch

Lyrics 1st verse are Clancy Hayes'.
Lyrics 2nd verse are Eva Taylor's.

Recorded: Clarence Williams' band, (Louis Armstrong, voc. Eva Taylor) 1925,
Red Onion Jazz Babies (Louis & Lil Armstrong, Buster Bailey) 1924, Bob Scobey's
Frisco Jazz Band (voc. Clancy Hayes) 1952, Eddie Condon's Band (McGarity,
Schroeder, Wettling, etc.) 1943, etc.

Medium Blues

Verse:

A G B^bdim D⁷ G C G D⁷

You're fly - in' high, Don't ev - en try to ev - er stop to think. The

G B^bdim D⁷ G F[#]7 Bm D⁷

birds fly high to - wards the sky, But they've got to come down to drink. I'm

G B^bdim D⁷ G C G Bdim

not try - in' to lec - ture you, But here's one point that's deep: Re -

D A⁷ D⁷ B⁷ Em A⁷ D⁷

mem - ber that old say - ing: Just as you sow you shall reap. Of Of

Chorus:

B E⁷ A⁷ D⁷ G

all the wrongs you've done to me, They're bound to come back some - day. You
all the wrongs you've done to me, They're bound to come back to you. Your

E⁷ Bdim D F[#]dim Em⁷ A⁷ D⁷

said you loved me and hon - est - ly, Then up and went a - way. You
sobs and cries and and bit - ter tears will fall like the morn - ing dew. You

G⁷ C E⁷/B A⁷ D⁷

told me lies, I re - al - ize, You fooled me from the start. Of
made me weep, You made me moan, Now what more could you do? Of

E⁷ A⁷ D⁷ G

all the wrongs you've done to me, They're bound to come back, Sweet - heart.
all the wrongs you've done to me, They're bound to come back to you.

Oh! Sister, Ain't That Hot?

The Firehouse Jazz Band

Will Donaldson & Harry White - 1923

Rec: The Original Memphis 5 - (Usually Phil Napoleon, Frank Signorelli, Miff Mole, etc.) 1923, Jimmy Noone's Apex Club Orch. (with Earl Hines) 1928, Eddie Condon's Band (M. Marsala, G. Brunies, Pee Wee, Fats Waller, etc.) 1940, etc.

54

Concert Pitch

A B \flat G \flat B \flat B \flat 7

When they're play - in' the blues, Smoke comes out of my shoes.

E \flat G \flat 7 B \flat G7

Folks say I'm a live wi - re, Just an oil can on fi - re. But

C7 F7 G7 C7 F C7 F7

I don't mind things like that, I'm gon - na' grab my-self a fi - re - man's hat, And hol - ler!

B B \flat G7 C9 F7 B \flat G7 C7 F7

Oh! Sis - ter, ain't that hot? Oh! Sis - ter, ain't that hot?

B \flat D7 G7 C9 F7

That band is full of pep, and when you step it makes you siz - zle!

B \flat G7 C7 F7 B \flat 7 E \flat G7

Oh! Sis - ter, ain't that hot? It's hot as hot can be. Those

Cm A \flat dim G7 Cm A \flat dim G7

lov - in' blues that lead - er man plays, will set your two shoes right in a blaze, When

E \flat Edim B \flat /F G7 C7 F7 B \flat G7

he lets go, he's got the dev - il be - low, look - in' like an Es - ki - mo. Oh!

C7 F7 B \flat C7 F7

Sis - ter, ain't that hot?

Solos at "B"

Strike Up the Band

The Firehouse Jazz Band

George Gershwin - 1927

Rec: Red Nichols & His Five Pennies

(Tommy Dorsey, Babe Russin, etc.) 1930,

The Champion Rhythm Kings 1932, etc.

Concert Part

A B \flat Bdim

Let the drums roll out! Let the trum-pet call! While the

F 7 B \flat B \flat 7

peo - ple shout! Strike up the band! Hear the

E \flat Edim

cym - bals ring! Call- ing one and all, To the

B \flat 7 E \flat F 7

mar - tial swing, Strike up the band! There is
Yan - kee

B B \flat Am $7(\flat 5)$ D 7

work to be done, to be done! There's a war to be won, to be won! Come, you
Doo, Doo-dle-oo, Doo-dle - oo, We'll come through, Doo-dle - oo, Doo - dle - oo, For the

Gm 7 C 7 F Fdim F 7

son of a son of a gun! Take your stand! Fall in
red, white and blue, Doo - dle - oo, Lend a hand! With our

B \flat Dm $7(\flat 5)$ G 7

line, yea bo! Come a - long, Let's go!
flag un - furled, For a brave new world!

Cm 7 F 7 B \flat

Hey, lead - er! Strike up the band!
Hey, lead - er! Strike up the band!

Ugly Chile

Firehouse Jazz Band

Originally "You're Some Pretty Doll" - 1917
by Clarence Williams, this parody may also be by Williams.
A popular Dixieland novelty tune.

Recorded: Graeme Bell (Australian bandleader),
George Brunies (with Wild Bill Davison, Pee Wee Russell, Eddie
Condon, Bob Casey, George Wettling, Gene Schroeder) 1943,
Lovin' Sam & Burns Campbell Orch. 1934, etc.

56

Concert Pitch

The musical score is written in G-flat major (three flats) and 4/4 time. It consists of five staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The first staff begins with a treble clef and a key signature of three flats. The lyrics are: "You're so ug- ly, you're so ug- ly, you're some ug- ly chile. The". The second staff continues the melody: "clothes that you wear are out of style, you look like an ape ev-'ry time you smile.". The third staff: "Oh, how I hate you, you al-li-ga-tor bait you, you're the ug-li-est thing I ev-er saw! You're". The fourth staff: "knock-kneed, pigeon-toed, bow-legged too! There's a curse on your fam-ly and it fell on you! Your". The fifth staff: "teeth are yellow, who's your fellow? You're some ug- ly chile!".

Chord symbols: A^b, Fm⁶, B^b7, B^bm⁷, E^b7, A^b, Bdim, B^bm⁷, E^b7, B^bm⁶, E^b7, A^b Fm⁷ B^bm⁷ E^b7, F⁷, B^b9, Bdim, A^b, Fm⁶, B^b7, E^b7, A^b.

Lyrics: You're so ug- ly, you're so ug- ly, you're some ug- ly chile. The clothes that you wear are out of style, you look like an ape ev-'ry time you smile. Oh, how I hate you, you al-li-ga-tor bait you, you're the ug-li-est thing I ev-er saw! You're knock-kneed, pigeon-toed, bow-legged too! There's a curse on your fam-ly and it fell on you! Your teeth are yellow, who's your fellow? You're some ug- ly chile!

57

The Wang Wang Blues

The Firehouse Jazz Band

Gus Muller - Buster Johnson - Henry Busse - 1921

Lyrics: Leo Wood

Revue: "Ziegfeld Follies" of 1921

Rec: Paul Whiteman Orch. (Trumpet solo Henry Busse) 1921, Benny Goodman 1951, Ames Bros. 1951, Georg Brunis (with Wild Bill Davison, Tony Parenti), Fletcher Henderson Orch., Yank Lawson (with Lou McGarity), Ben's Bad Boys (Ben Pollack), Duke Ellington Orch., Bob Scobey's Frisco Jazz Band, etc.

Concert Pitch

A F C7

I've got the blu - est blues, (Horns:) I'm just as blue as can be!

F G7 C7

Just got the aw-ful news, (Horns:) My sweet - ie sweet has left me! I love her

Rhythm Stop-Time 4 Bars: Play on 1 & 4:

F F7 Bb Db7 C7

so, And now I know, This aw-ful blow, Will lay me low, Oh, Lord - y

F C7 F C7

Lord! What she did to me, (Horns:) I'm just as sad as can be.

Solos here on D.S.:

B F C7 F

Wang, Wang Blues, She's gone and left me with the

F C7 F

I've got the ev- er last- ing

F Fdim C7 F Gm7 Fdim F Bb F Fdim Gm7

and let me tell you mis- ter my

1. G7 Db7 C7

went a- way.

2. G^7 C^7 F **Fine**

Wang, Wang Blues.

C F E F E F E F F E F E F Fdim C^7

Blues is blues I've found it's true, I hope those blues will never get you. And if you

F E F E F E F F E F E F C^7 F

see them com - ing shake your shoes, be-cause the Wang Wang Blues are aw-ful to lose. I ought to

F E F E F E F F E F E F Fdim C^7

know be - cause I've got'em so bad, And while I've got 'em I will never feel glad. I've had all

F E F E F E F F E F E F C^7 F

kinds of blues but this much I'll say, The Wang Wang Blues will sure-ly turn your hair gray!

D.S. al Fine

Back to "B" for Solos,
After last solo play "B" once,
Take 2nd ending.

58

There'll Be Some Changes Made

The Firehouse Jazz Band

Higgins/Overstreet - 1921

Red McKenzie & His Music Box (Venuti, Lang) 1927, Chicago
Rhythm Kings (Muggsy, Tesch, Condon, Krupa) 1928, Eddie Condon
& His Chicagoans (Kaminsky, Tough, Russell, Freeman) 1939, Sidney
Bechet & His Blue Note Jazzmen 1951, Bud Freeman & His Summa
Cum Laude Orchestra (Butterfield, Teagarden, Hucko) 1957, etc.

Concert Pitch

A G⁷

For there's a change in the weath-er there's a change in the sea,

C⁷

so from now on there'll be a change in me, My

D⁷ G⁷

walk will be dif-'rent, my talk and my name,

C⁷ F⁷

Noth- in' a- bout me is goin' to be the same, I'm goin' to

B G⁷

change my way of liv- in', if that ain't e- nough,

C⁷

Then I'll change the way that I strut my stuff, 'cause

D⁷ G⁷

no- bod- y wants you when you're old and gray,

C⁷ F⁷ B^b G⁷

There'll Be Some Chan- ges Made to- day,

C⁷ F⁷ B^b E^b7 B^b B^b7 A⁷ A^b7

There'll Be Some Chan- ges Made.

Most Verses by Wilson & Ringle - 1924



1.

There's a change in your manner
and a change in your way
There was time once when you was O.K.
You once said you saved ev'ry kiss for my sake
Now you're giving all the girls an even break
I'm gonna send out invitations to the men I know
'Cause you're gettin' colder than an Eskimo
I must have my lovin' or I'll fade away
There'll be some changes made today
There'll be some changes made.

2.

For there's a change in your manner
There's a change in your style
And here of late you never wear a smile
You don't seem to act like a real lover should
You can't thrill your mamma if you're made of wood
I gotta have a man who loves me like a real live Sheik
With a tasty kiss that lingers for a week
I'm not over sixty so it's time to say
There'll be some changes made today
There'll be some changes made.

3.

For there's a change in your squeezin'
There's a change in your kiss
It used to have a kick that I now miss
You'd set me on fire when you used to tease
Now each time you call I just sit there and freeze
You had a way of making love that made
a hit with me
One time you could thrill me but it's plain to see
You're not so ambitious as you used to be
There'll be some changes made today
There'll be some changes made.

4.

For there's a change in the fashions
Ask the feminine folks
Even Jack Benny has been changin' jokes
I must make some changes
from old to the new
I must do things just the same as others do
I'm goin' to change my long tall Daddy
For a little short Fat
Goin' to change the number where I live at
I must have some lovin' or I'll fade away
There'll be some changes made today
There'll be some changes made.

5.

There's a change in the weather
There's a change in the sea
From now on there'll be a change in me
I'm tired of working all of my life
I'm gonna grab a rich husband and be his wife
I'm gonna ride around in a big limousine
Wear fancy clothes and put on plenty of steam
No more tired puppies, will I treat you mean
There'll be some changes made today
There'll be some changes made.

6.

For there's a change in your manner
There's a change in your smile
From now on you can't be worth my while
I'm right here to tell you with you I'm thru
Your brand of lovin' will never do
I'm gettin' tired of eating just butter and bread
I could enjoy a few pork chops instead
You know variety is the spice of life they say
There'll be some changes made today
There'll be some changes made.

New Orleans

The Firehouse Jazz Band

Concert Pitch

Hoagy Carmichael 1935
 Lyrics by Gus Kahn
 Rec: Candy & Coco 1935
 Hoagy with Ella Logan 1938
 Bobby Hackett 1944
 Dukes of Dixieland 1961
 Etc.

Verse

The musical score is written on four staves in 4/4 time, with a key signature of two flats (Bb and Eb). The melody is primarily composed of quarter and eighth notes. Chords are indicated by letters above the staff: Gm, D7, Gm, D7, F7, Bb, F7, Gm, Eb, F7, Bb, D7, Gm, D7, Gm, D7, F7, Bb, F7, Gm, Eb, F7, Bb, D7.

I've a home in the Sun-ny South-land, not so far from the 'Sip-pi shore. It's a
 way down there by the Del-ta where you'll find old Dix-ie's door. If your
 heart's made to love the South-land and mag-no-li-a trees ga-lore, Hang your
 hat up man, in New Or-leans and, you'll nev-er wish for more. If you've

Oh, Baby!

The Firehouse Jazz Band

Owen Murphy - 1928

Recorded: Eddie Condon Quartet (Krupa, Teschmacher, Sullivan) 1928, Ted Lewis Orch. 1928, Bud Freeman, Benny Goodman, Bobby Hackett, Joe Rushton (bass saxophonist), Dixie Stompers (Fletcher Henderson's smaller band), etc.

Concert Pitch

A F B^b9

It's a fun-ny lit-tle thing but I nev-er knew, I could ev-er feel the way that I do,

C⁷ F Gm⁷ C⁷

Till I looked in - to your sweet eyes of blue, Oh, Ba - by.

F B^b9

Nev-er had a thrill till I held your hand, Don't know what it is but I un - der- stand,

C⁷ F F⁷

That it's some-thing swell, it's diff-'rent, it's grand, Oh, Ba - by.

B B^b B^bm⁶ E^b7

When you kiss I know I miss a beat or two in my heart.

F Dm⁷ G⁷ C+⁷ C¹³

I don't mind there's noth - ing more for me to live for.

F B^b9

What if I should die and tra-vel to where I would have to climb the heav-en - ly stair,

C⁷ F

Would-n't it be hell if you were-n't there? Oh, Ba - by!

Caravan

61

The Firehouse Jazz Band

Juan Tizol & Duke Ellington - 1937 - (Tizol was valve trombonist in the Ellington Orch.)
Rec: Duke Ellington Orch. 1937, Barney Bigard 1937, Billy Ekstine 1949, Ralph Marterie Orch.
1953, Sy Oliver Orch., Ellington Trio 1962, Edmond Hall (New Orleans clarinetist who worked
with Eddie Condon), The Titan Hot Five 1997, etc.

Concert Pitch

1. Night and stars a - bove that shine so
2. Sleep up - on my shoul - der as we
3. You be - side me here be - neath the

bright, The mys - 'try of their fad - ing
creep, A - cross the sands so I may
blue, My dream of love is com - ing

light, That shines up - on our car - a -
keep, This mem - 'ry of our car - a -
true, With - in our des - ert car - a -

van. **Fine**
van.
van.

Solos Here: **B** **F7** **F7(b9)** **F+**
This is so ex - cit - ing,

Bb9 **Fm7** **Bb7**
You are so in - vi - ting,

Eb7 **Eb7** **Gdim**
Rest - ing in my arms as I

Ab **C7** **Fm6** **Cdim** **C7** **Fine**
thrill to the mag - ic charms of

One Chorus = AABA

Solos on "B" only

D.S. al Fine

Back to "A",
Sing 3rd Verse:

Earl "Fatha" Hines & Henri Woode - 1933
 Rec: Earl Hines Orch. (Trummy Young) 1934,
 Garnet Clark & His Hot Club Four (Django)
 Paris 1935, Art Tatum 1940, George Finola's
 New Orleans Band (piano & voc. by Famous
 Lambert) c. 1970, etc.

Concert Pitch

Verse:

C⁺7 F E⁷ F⁹ D⁺7

I'm wish- ing for the moon, build- ing cas- tles in the air,

G⁹ C⁷ C⁺7 C⁷

that's why I keep on say- ing: Ro-

Chorus:

A F C⁺7 F E⁷ E^b7 D⁷

set- ta, my Ro- set- ta, in my

G⁹ C⁷ C⁺7 F⁶ Fdim Gm⁷ C⁷

heart dear, there's no one but you; You

F C⁺7 F E⁷ E^b7 D⁷

told me, that you loved me, nev- er

G⁹ C⁷ C⁺7 F⁶ B^b7 F⁶ E⁷

leave me for some- bod- y new;

B Am E⁷ Am Fm⁶

You've made my whole life a dream,

C G⁹ C C⁷

I pray you'll make it come true; Ro-

F C⁺7 F E⁷ E^b7 D⁷

set- ta, my Ro- set- ta, please say,

G⁹ C⁷ C⁺7 F⁶ B^b7 F⁶

I'm just the one dear for you.

The Birth of the Blues

The Firehouse Jazz Band

63

Concert Pitch

DeSilva, Brown, Henderson - 1926, Intro: George White's Scandals of 1926
Rec: Paul Whiteman Orch. (#1 Chart Record) 1926, Harry Richman 1926,
Ziggy Elman Orch., Whispering Jack Smith c. 1928, Frank Sinatra 1952, etc.

Oh! ————— They say some peo-ple long a - go ————— Were search-ing for a diff-erent
tune, One that they could croon as on-ly they can. ————— They on-ly had the rhy-thm
So ————— they start-ed sway-ing to and fro. ————— They did-n't know just what to
use, That is how the blues re-al-ly be-gan. ————— They heard the
breeze in the trees Sing-ing weird mel-o-dies, and they made
jail came the wail of a down - heart-ed frail, and they played
that that the start of the blues. And from a From a whip-poor -
will out on a hill, They took a new note, Pushed it thru a
horn, 'til it was worn in - to a blue note! And then they
nursed it, re - hearsd it, And gave out the news, That the South -
land gave birth to the blues!

Solos At "A"

After You've gone

The Firehouse Jazz Band

Henry Creamer & John T. Layton - 1918 (Wrote "Way Down Yonder In New Orleans" in 1922)

Rec: Bessie Smith 1927, Sophie Tucker 1927, Charleston Chasers (Red Nichols, Miff, J. Dorsey) 1927, Johnny Dodds' Black Bottom Stompers 1927, Phil Napoleon (Miff, J. Dorsey) 1929, Coon-Sanders Nighthawks 1929, Paul Whiteman Orch. 1930, Venuti-Lang All-Stars 1931, Louis Armstrong 1929 and 1932, Benny Goodman 1935, Roy Eldridge (the hot version) 1937, Boots Randolph (re-doing the Eldridge version) late '50's, Jack Daniel's Original Silver Cornet Band 1989 (voc. by "Banjo Bob" Stevens), etc.

Concert Pitch

Verse:

Now won't you list-en dear-ie while I say, How could you tell me that you're goin' a-way?

Don't say that we must part, Don't break my ach-ing heart;

You know I've loved you tru-ly man-y years, Loved you night and day;

How can you leave me, can't you see my tears? List-en while I say:

Chorus:

Af-ter you've gone, and left me cry-ing; Af-ter you've gone, There's no de-ny-ing;
Af-ter I'm gone, af-ter we break up; Af-ter I'm gone, You're gon-na wake up;

you'll feel blue, you'll feel sad, You'll miss the dear-est pal you ev-er had;
you will find, you were blind, To let some-bod-y come and change your mind;

There'll come a time, now don't for-get it, There'll come a time, when you'll re-gret it;
Af-ter the years, we've been to-gether, Their joy and tears, all kinds of weath-er;

Some day, when you grow lone-ly, Your heart will break like mine and you'll want me on-ly,
Some day, blue and down-heart-ed, You'll long to be with me right back where you start-ed;

Af-ter you've gone, Af-ter you've gone a-way.
Af-ter I'm gone, Af-ter I'm gone a-way.

While We Danced At the Mardi Gras

Alfred Opler - 1931

Lyrics by Johnny Mercer

Rec: Monica Lewis/Bob Eberly,

Lawson-Haggart Jazz Band,

Pete Fountain, etc.

65

Concert Pitch

Optional: 4-Bar Latin Rhythm Intro,
Then written "I Could Have Danced" intro,
Swing style at "A":

The Firehouse Jazz Band
Originally a Waltz

While we

danced as we dreamed at the Mar - di Gras, Was ro -

mance what it seemed at the Mar - di Gras? Was the

love that we made just a brief mas - que - rade? Was it

gone with the song that the or - ches - tra played? With a

sigh, with a glance at the moon a - bove, Was it

just by chance we spoke of love? Or did

you some - how feel that the won - der was real, while we

danced at the Mar - di Gras?

Optional TAG:

2-Bars
Rhythm Only
(Latin, like Intro)

Play 8-Bar Intro
(Top of Page)

Add: Ending

MILNEBURG JOYS

The Firehouse Jazz Band

Milneburg was a popular resort area on Lake Ponchartrain thru the 'teens & 20's. Many New Orleans musicians played regularly there at Boudio's, Guarella's, etc. It ended when the WPA put in a seawall in the mid-30's. A printing error titled this tune "Milenburg" Joys.

Ferdinand "Jelly Roll" Morton, Leon Roppolo, Paul Mares - copyrighted 1925. Jelly often did not copyright his songs until many years after he composed them.

Lyrics: Walter Melrose

Rec: NORK (with Morton, Rappolo, & Mares in the band) 1923, Jimmy Joy 1915 (?), McKinney's Cotton Pickers 1928, Benny Moten's Kansas City Orch. 1932, Glen Gray & the Casa Loma Band (with Pee Wee Hunt) 1934, Tommy Dorsey Orch. 1938, Bob Crosby Orch. 1942, George Lewis & His New Orleans Stompers 1943, Sidney Bechet (with Lil Armstrong) 1952, Banu Gibson 1983, etc.

Concert Pitch

A B^b A B^b A B^b B^b B^bdim Cm⁷ F⁷

A B^b F⁷

Now there's a tune, a brand new tune, 'rig-i-na-ted down in Dix-ie-land.

F⁷ B^b

E-li-za Green, the shim-mie queen, says that it is just grand.

B^b B^b7 E^b

And ev-'ry night, with all her might she does a dance that's hard to beat.

E^b Edim B^b G⁷ C⁷ F⁷

The way she syn-co-pates don't leave noth-in' out; you should hear this ba-by shout!

B A B^b A B^b A B^b B^b

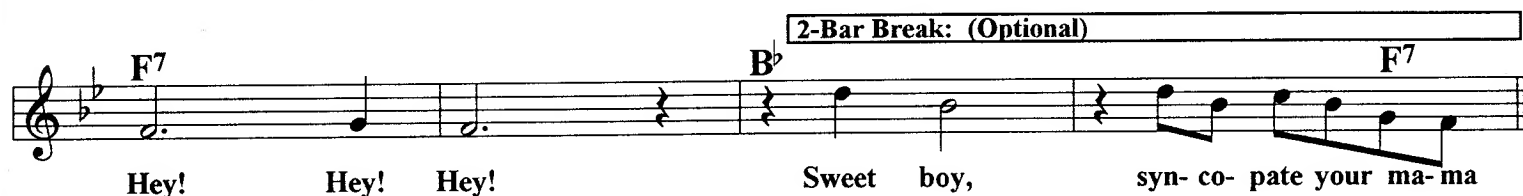
F⁷ B^b

A B^b A B^b A B^b B^b7 E^b

E^b Edim B^b G⁷ C⁷ F⁷ B^b



Chorus:



George Gershwin - 1919

Lyrics: Irving Caesar

Musical "Sinbad" with Al Jolson

Rec: Yerkes' Novelty Five 1923, Judy Garland,

Eddie Condon's Jazz Band, Art Hodes' All-Star

Trio, Dukes of Dixieland 1958, etc.

Concert Pitch

A F Swan - ee, F+ How I love you Bb How I love you My

Gm7 C7 F C#7 C9 dear old Swan-ee. I'd give the world to be

C7 F C7 a - mong the folks in D - i - x - i - e - ven know my

B F F+ Bb Gm7 C7 Mam - my's Wait-in' for me Pray-in' for me Down by the

F C#7 Bb Swan-ee. The folks up north will see me no more,

Bb B7 C7 F When I get to that Swan-ee shore.

Trio: C7 F C7 Swan - ee, Swan- ee, I am com - ing back to

F C7 F Swan-ee. Swan-ee, Swan-ee,

F G7 C7 F D#7 C7 F I love the old folks at home!

The Second Line

The Firehouse Jazz Band

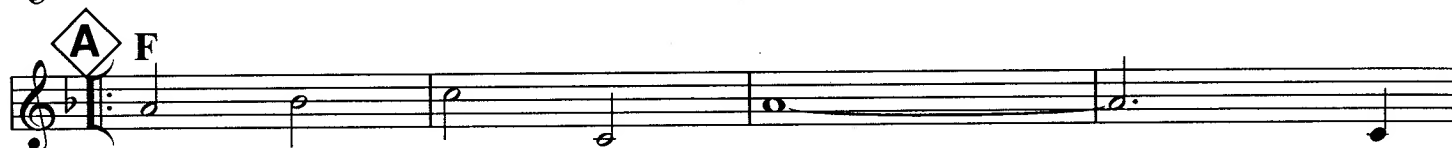
The "Second Line" is the group of revellers who follow the band in a New Orleans parade.

by Paul Barbarin (1901-1969)
Barbarin was drummer for King Oliver 1925-8, Luis Russell 1928-31, Red Allen 1942-3, Sidney Bechet 1944, Recorded with Louis Armstrong, Jelly Roll Morton, Johnny Wiggs, etc. Led own bands in New Orleans, Wrote "Come Back Sweet Papa" and "Bourbon St. Parade". Barbarin died while playing in the 1969 Mardi Gras parade.

68

Concert Pitch

Unison Intro:



69

Panama

The Firehouse Jazz Band

Concert Pitch

William H. Tyres - 1913

Recorded by: Paul Barbarin, Jimmy Dorsey Orch., McKenzie's Candy Kids, Johnny Miller's New Orleans Frolickers (Sharky Bonano on trumpet) 1928, New Orleans Rhythm Kings 1922, Kid Ory, Jimmy McPartland, Wild Bill Davison, Tommy Dorsey Orch., Red Nichols, Glen Gray Orch., Bunk Johnson, Bob Crosby Orch., Punch Miller, Kid Rena, Wingy Manone, Joe Sullivan, The Titan Hot Five 1996, etc.

Intro Is Cornet Solo:

Band!

Band!

Band! E^b

Band! B^b7

A E^b B^b7 E^b

E^b B^b7 E^b B^b7

E^b B^b7 E^b E^b7

A^b Adim E^b C7 F7 B^b7 1 E^b 2 E^b E^b7

B A^b Adim E^b C7 F7

B^b7 E^b E^b7 A^b Adim

E^b C7 F7 B^b7 E^b

E^b7 C A^b A^b+7 D^b

E^b7 A^b E^b7 A^b

Musical score for Panama - P. 2, featuring ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various chords and performance instructions:

- Staff 1: A^b , Cm, G^7
- Staff 2: Cm, E^b7 , \boxed{D} A^b , E^b7
- Staff 3: E^b7 , A^b , E^b7
- Staff 4: A^b , A^b7 , D^b , Ddim, A^b
- Staff 5: E^b7 , A^b , Solos Here: \boxed{E} A^b As Written Last 2X: pp ff
- Staff 6: E^b7 , A^b
- Staff 7: A^b , A^b7 , D^b
- Staff 8: 1. E^7 , A^b , E^b7 , A^b , Break! A^b
- Staff 9: 2. E^7 , A^b , E^b7 , A^b , E^b7
- Staff 10: A^b , E^b7 , A^b

70

The Memphis Blues

The Firehouse Jazz Band

W. C. Handy - 1912

Lyrics: George A. Norton

Rec: Victor Military Band 1914, Prince's Orch. 1914,

Ted Lewis Orch. 1927, Sidney Bechet with

Sammy Price's Blusicians 1956, Art Hodes with Bechet,

NBC's Chamber Music Society of Lower Basin Street,

In 1958 movie "St. Louis Blues"

with Nat King Cole & Eartha Kitt.

Concert Pitch

The musical score is written in 4/4 time and consists of eight staves of music. The key signature has two flats (Bb and Eb). The chords and melodic lines are as follows:

- Staff 1:** Chords: Bb7, F7, Bb7, Eb, Eb7, Ab7, Abm6, Eb, Bb7. Melody: A series of eighth and quarter notes.
- Staff 2:** Chord: Bb7. Melody: A series of eighth and quarter notes, starting with a repeat sign.
- Staff 3:** Chords: Bb7, Eb, Eb7, D7, Db7. Melody: A series of eighth and quarter notes.
- Staff 4:** Chords: C7, F7. Melody: A series of eighth and quarter notes.
- Staff 5:** Chords: Bb7, F7, Bb7, Eb, Eb7. Melody: A series of eighth and quarter notes.
- Staff 6:** Chord: Ab7. Melody: A series of eighth and quarter notes, starting with a repeat sign.
- Staff 7:** Chords: Db7, Ab. Melody: A series of eighth and quarter notes.
- Staff 8:** Chords: Eb7, Bb7, Eb7, Ab, Ab7, Db7, Dbm, Ab. Melody: A series of eighth and quarter notes, ending with a double bar line.

The Memphis Blues

The Firehouse Jazz Band

71

This version is from a June of 1940 radio show featuring Dinah Shore with NBC's Chamber Music Society of Lower Basin Street. W. C. Handy was a special guest on the show. Lyrics are not Handy's, and there is no key change at "B"! See #70 in this book for a more original version.

W. C. Handy - 1912

Lyrics: George A. Norton

Rec: Victor Military Band 1914, Prince's Orch. 1914, Ted Lewis Orch. 1927, Sidney Bechet with Sammy Price's Blueicians 1956, Art Hodes with Bechet, NBC's Chamber Music Society of Lower Basin Street, In 1958 movie "St. Louis Blues" with Nat King Cole & Eartha Kitt.

Concert Pitch

A F7 C7 F7 B^b B^b7 E^b7 E^bm⁶ B^b F7

Hon-ey, I've been down, Down to Mem-phiz town, Where the peo-ple smile, On you all the while.

F7 B^b

Hos-pi-tal-i-ty, They were good to me, Could-n't spend a dime, Had the grand-est time.

G7 C7

I went out a' danc-in' with a Ten-nes-see dear, A fel-low there named Han-dy had a band you should hear!

F7 B^b F7 B^b

While they gent-ly swayed, All them Dark-ies played real harm-o-ny. I nev-er

F7 C7 F7 B^b B^b7 E^b7 E^bm⁶ B^b F7

will for-get the tune that Han-dy called the Mem-phiz Blues. They got a That mel-an-

B B^b B^b7

fid-dler there that al-ways glistens his hair, Oh Lord-y how he pulls on his bow! And when you chol-y strain, that ev-er haunt-ing re-frain, Is like a Dark-ie moan-in' a song. Here comes the

E^b7 B^b

hear that tune, Lis-ten to the trom-bone spoon: They ver-y part that wraps a spell a-round my heart: It

F7 C7 F7 B^b B^b7 E^b7 E^bm⁶ B^b F7 B^b

moan just like a sin-ner on re-vi-val day! That mel-an-sets me wild, to hear that lov-in' tune a-gain. (Tag:) "Those Memphis Blues".

Mama Don't Allow

The Firehouse Jazz Band

Play stop-time only on vocals:

Traditional New Orleans song.
Rec: George Lewis' New Orleans Band,
Punch Miller & His Jazz Band 1960, etc.

Concert Pitch

Vocal can present instruments in any sequence desired, with that instrument playing the next chorus as a solo with no stop-time. Usually last verse is "Mama don't 'low no Dixieland playin' 'round here" followed by ensemble "Out chorus". Everybody should yell the "No she don't" line each time. In some situations this song is a good way to introduce members of the band.

Black & Blue

The Firehouse Jazz Band

73

Thomas "Fats" Waller - 1929

Louis Armstrong Orch. 1929, Max Kaminsky,

Muggsy Spanier's Ragtime Band 1939,

Sidney Bechet with the Humphrey Lyttelton Band,

Jack Teagarden 1941, Frankie Laine 1947, etc.

Concert Pitch

A Gm Cm Gm C7

Cold emp-ty bed, springs hard as lead, Pains in my head, feel like old Ned,

B^b F7 F+ B^b D7

What did I do to be so black and blue?

Gm Cm Gm C7

No joys for me, no com-pan-y, E-ven the mouse, ran from my house,

B^b F7 G^b7 F7 B^b

All my life thru, I've been so black and blue.

B G^b7 B^b B^b7

I'm white in-side, it don't help my case,

G^b7 Gm C E^b7 D7

'Cause I can't hide what is on my face, ooh!

Gm Cm Gm C7

I'm so for-lorn, life's just a thorn, My heart is torn, why was I born?

B^b F7 G^b7 F7 B^b

What did I do, to be so black and blue?

Cherokee

The Firehouse Jazz Band

Ray Noble - 1938

English composer & bandleader, also wrote "The Very Thought of You" 1934, "Goodnight Sweetheart" 1931, etc. "Cherokee" was one movement of an Indian Suite which also included other tribes. Theme song of Charlie Barnet Orch. Rec: by Count Basie, Benny Goodman, Dizzy Gillespie, George Shearing, Joe Marsala, etc.

Concert Pitch

A B^b $F+7$ B^b $E^b \text{maj}^7$

Sweet Child In - dian maid - en, Since first I
of the prai - rie, Your love keeps

$E^b \text{m}$ B^b $D\text{m}$ C^9

met call - you, My can't for - get you,
call - ing, My heart en - thrall - ing,

$C\text{m}^7$ 1. $F\text{dim}$ $C\text{m}^7$ $F+7$ 2. F^7 B^b

Cher - o - kee sweet - heart. o - kee.

B $C\sharp \text{m}^7$ $F\sharp^7$ $B\text{maj}^7$

Dreams of Sum - mer time, of

$B\text{m}^7$ E^7 $A\text{maj}^7$

lov - er time gone by,

$A\text{m}^7$ D^7 $G\text{maj}^7$

Throng my mem - o - ry so

$G\text{m}^7$ C^7 $C\text{m}^7$ $F+7$

ten - der - ly and sigh, \sharp My

C B^b $F+7$ B^b $E^b \text{maj}^7$

sweet In - dian maid - en, One day I'll

$E^b \text{m}$ B^b C^9

hold you, in my arms fold you,

$C\text{m}^7$ F^7 B^b

Cher - o - kee.

Back to "A" for solos. Stay on "A".
After last solo go on to "B" & "C".

Whispering

The Firehouse Jazz Band

Schonberger-Coburn-V. Rose - 1920
This was the first song recorded by the Paul Whiteman Orch. (1920) and sold over 2 million records. It has also been used in at least 4 movie soundtracks plus recordings by Art Hickman Orch. 1920, Tommy Dorsey Orch. 1940, Les Paul 1951, Gordon Jenkins 1951, Dukes of Dixieland 1966, etc.

75

Concert Pitch

A E^b D^7

Whis- per- ing while you cud- dle near me,

E^b $C+^7$ C^7

Whis- per- ing so no one can hear me,

F^7 B^b7

Each lit- tle whis- per seems to cheer me,

E^b B^b7 B^b+7

I know it's true, there's no one dear, but you, You're

B E^b D^7

whis- per- ing why you'll nev- er leave me,

E^b $C+^7$ C^7

Whis- per- ing why you'll nev- er grieve me,

F^7 B^b7

Whis- per and say that you be- lieve me,

Fm^7 A^bm E^b

Whis- per- ing that I love you.

76

Ory's Creole Trombone

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

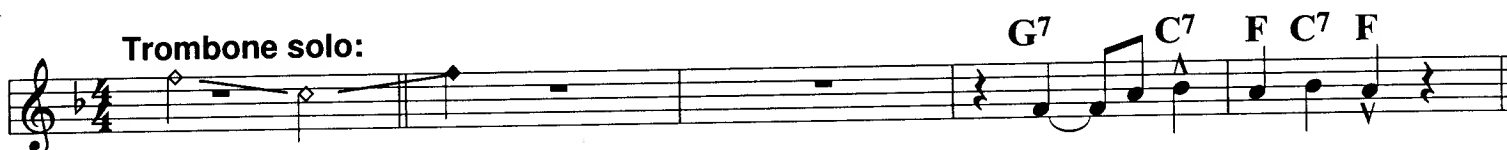
A very important trombonist who left New Orleans c. 1919 to lead his own bands in Los Angeles. Later worked with Armstrong, Oliver, Morton, etc. This song, recorded by "Ory's Sunshine Orchestra" in Los Angeles in 1921, may be the first recorded by a black "New Orleans" jazz band.

Rec: Kid Ory's Creole Jazz Band 1945, Louis Armstrong & His Hot Five 1927, Lu Watters' Yerba Buena Jazz Band featuring Bunk Johnson 1944, etc.

Concert Pitch Ensemble Part

See 76A for Trombone Part

Trombone solo:



A Trombone solo:



C B \flat C 7

F 7 B \flat C \sharp dim Cm F 7 B \flat

C 7 F 7 B \flat

D D 7 Trombone solo: Gm

C 7 C 7 Trombone solo: F 1 2 F 7 3 4

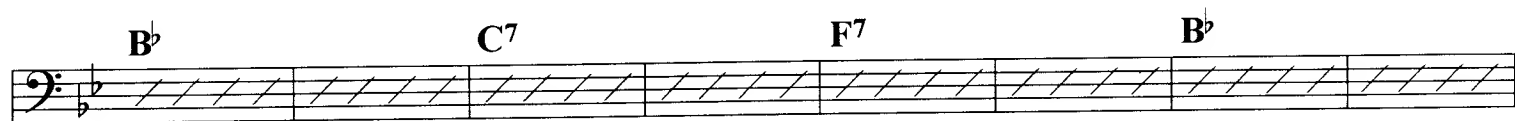
Solos B \flat C 7 F 7 B \flat C \sharp dim Cm F 7

B \flat C 7 F 7 B \flat

After last solo: Back to "D" - Straight thru to end (no repeat) - Play "Tag"

Tag: B \flat Trombone: B \flat C 7 F 7 B \flat

Ory's Creole Trombone - P. 2
Trombone Part



After last solo: Back to "D" - Straight thru to end (no repeat) - Play "Tag"



Ory's Creole Trombone

The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

A very important trombonist who left New Orleans c. 1919 to lead his own bands in Los Angeles. Later worked with Armstrong, Oliver, Morton, etc. This song, recorded by "Ory's Sunshine Orchestra" in Los Angeles in 1921, may be the first recorded by a black "New Orleans" jazz band.
Rec: Kid Ory's Creole Jazz Band 1945, Louis Armstrong & His Hot Five 1927, Lu Watters' Yerba Buena Jazz Band featuring Bunk Johnson 1944, etc.

Trombone Part:

Solo:

Solo:

A F G⁷ C⁷ F

B G⁷ C⁷ F C⁷

1 F D⁷ 2 F

The Sheik of Araby

The Firehouse Jazz Band

Music: Ted Snyder - Lyrics: Harry Smith & Francis Wheeler - 1921

Rec: The Royal Club Orch. 1922, Ray Miller 1922, Jack Teagarden 1939,

Spike Jones 1943, Sidney Bechet "One-man band" 1941, Duke Ellington Orch. 1932,

Eddie Condon's Jazz Band, Yank Lawson's Band, The Lawson-Haggart Jazz Band,

Tommy Dorsey's Clambake Seven 1938, Benny Goodman Sextet, The DeParis Brothers,

Red Nichols (Joe Sullivan, J. Teagarden, etc.) 1930, etc.

The "With no pants on" between every line in the chorus probably dates back to the '20's.

Concert Pitch

A B^bm G^b7/B^b C⁷ F⁷ B^bm Cm⁷(^b5) B^bm Cm⁷(^b5)

O - ver the des - ert wild and free,
While stars are fad - ing in the dawn,

B^bm G^b7/B^b C⁷ F⁷ B^bm Cm⁷(^b5) B^bm Cm⁷(^b5)

Rides the bold shiek of Ar - a - by.
O - ver the des - ert they'll be - gone.

B E^bm E^bm⁶ E^bm E^bm⁶

His A - rab band At close his com - mand,
His cap - tured bride his side,

F B^bm F

Fol - low his love's car - a - van.
Swift as the wind they will ride.

C B^bm G^b7/B^b C⁷ F⁷ B^bm Cm⁷(^b5) B^bm Cm⁷(^b5)

Un - der the shad - ow of the palms,
Proud - ly he scorns her smile or tear,

F C⁷ F⁹ Cm⁷(^b5) F⁷ F⁺7

He sings to call her to love his arms.
Soon he will con - quer to love his fear. "I'm the

Chorus:

[D] B \flat 6 **Bdim** **F7**
 Sheik of Ar - a - by, your

F7 **B \flat**
 love be - longs to me. At

Dm7 **D \flat dim** **Cm7** **F7**
 night when you're a - sleep, in -

Cm7 **F7** **F+7** **B \flat 6** **Gm7** **C7** **F7**
 to your tent I'll creep. The

[E] B \flat 6 **Bdim** **F7**
 stars that shine a - bove, will

F7 **E \flat 7(\flat 5)** **D7**
 light our way to love. You'll

G7 **C7**
 rule this land with me, the

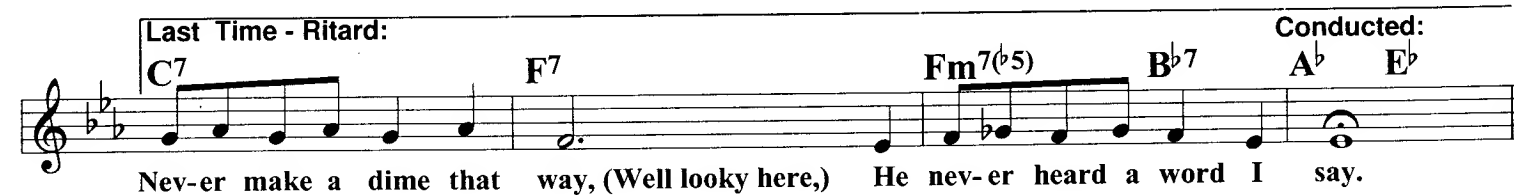
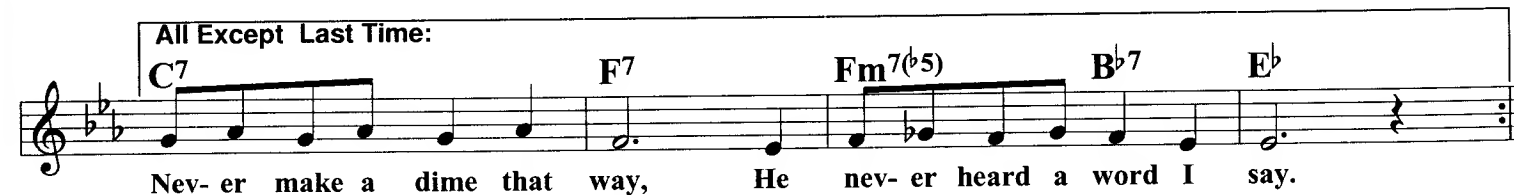
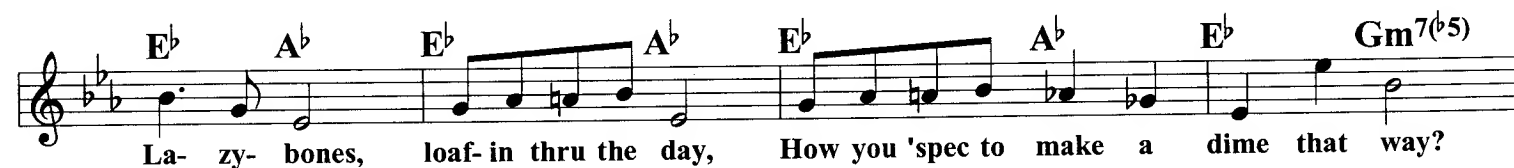
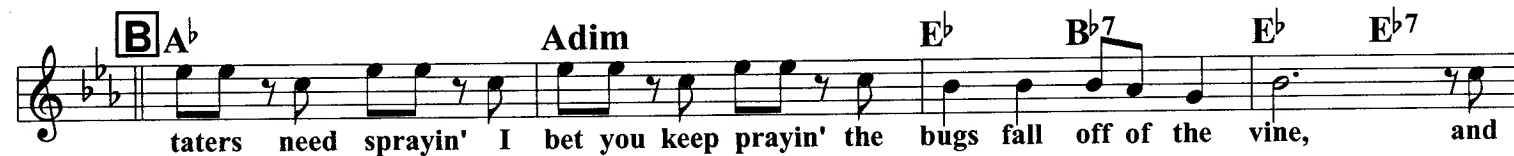
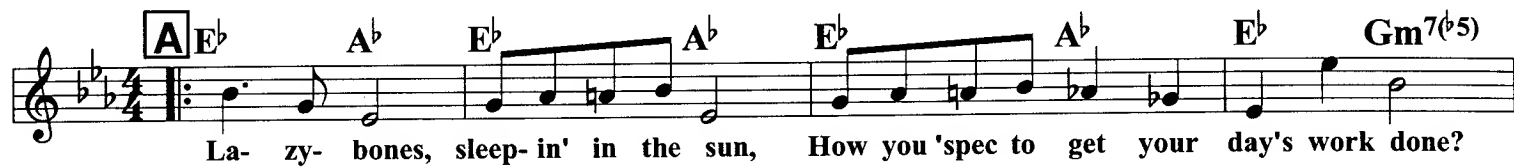
[Solos at "D"]
F7 **B \flat** **Gm7** **Cm7(\flat 5)** **F+7**
 sheik of Ar - a - by." "I'm the

Lazybones

The Firehouse Jazz Band

Hoagy Carmichael & Johnny Mercer - 1933
 Recorded: Ted Lewis Orch. 1933,
 Don Redman 1933, Mildred Bailey 1933,
 Louis Armstrong with the Casa Loma Orch. 1939

Concert Pitch



Who?

The Firehouse Jazz Band

79

Jerome Kern - 1925

Recorded: Red Nichols (with Freeman) 1930, Frank Froeba, Sidney Bechet, Benny Goodman Trio 1935, Tommy Dorsey Orch. 1937, Frankie Newton Orch. (Mezzrow, James P. Johnson, Cozy Cole, etc.) 1939

Concert Pitch

A E^b (E^b/E^b E^b/F E^b/F^\sharp E^b/G) E^b

Who stole my heart a- way,

B^b7 (B^b7/B^b B^b7/C B^b7/C^\sharp B^b7/D) B^b7

Who makes me dream all day,

B^b7

Dreams, I know, can nev- er be true,

E^b B^b7

Seems as tho' I'll ev- er be blue

B A^b

Who means my hap- pi- ness,

E^b (E^b/E^b E^b/F E^b/F^\sharp E^b/G) E^b

Who would I an- swer "yes"

B^b7 (B^b7/B^b B^b7/C B^b7/C^\sharp B^b7/D) B^b7

to? Well, you ought to guess

E^b

who, no one but you.

I'm Gonna' Sit Right Down & Write Myself a Letter

The Firehouse Jazz Band

Fred E. Ahlert - 1935 - Lyrics: Joe Young

Popularized by "Fats" Waller

Recorded: Waller 1935, Boswell Sisters 1936, Connie
Boswell 1953, Georg Brunis (with Max Kaminsky), etc.

Concert Pitch

A $B\flat$ $F+7$ $B\flat$

I'm gon-na' sit right down and write my-self a let-ter, And

$B\flat$ $D7$ $E\flat$ $G7$ Cm

make be-lieve it came from you. I'm gon-na'

$Cm7$ $F7$ $B\flat$ Fm $G7$

write words, oh, so sweet, They're gon-na' knock me off my feet. A lot of

$C7$ $F7$

kis-ses on the bot-tom, I'll be glad I got 'em, I'm gon-na'

B $B\flat$ $F+7$ $B\flat$

smile and say, "I hope you're feel-ing bet-ter", And

$B\flat$ $D7$ $E\flat$ $G7$ Cm

close with love the way you do. I'm gon-na'

$E\flat$ $E\bm{m}$ $B\flat$ $Fm6$ $G7$

sit right down and write my-self a let-ter, And

$C7$ $F7$ $B\flat$ $Cm7$ $F7$

make be-lieve it came from you.

A Good Man is Hard to Find

The Firehouse Jazz Band

81

Eddie Green - 1917

Intro in Vaudeville: Eddie Green

Popularized by Sophie Tucker

Rec: Wilbur Sweatman's Original Jazz Band 1919,

Ted Lewis 1928, Bessie Smith 1928, Original

Wolverines (Jimmy McPartland) 1928, Lizzie Miles,

Frankie Trumbauer, Eddie Condon's Jazz Band

1940, Jam Session at Commodore (Muggsy), etc.

Concert Pitch

A A⁷ D⁷ D⁺⁷

A good man is hard to find, You al-ways get the oth-er kind, Just

G⁷ Dm⁷ G⁷ C

when you think that he is your pal, You look for him and find him fool- ing

C G⁷ C **B** A⁷

'round some oth- er gal, Then you rave, You ev- en crave to see him

D⁷ G⁷ C Cdim C Dm⁷ G⁷

lay- ing in his grave; So if your man is nice take my ad- vice and

C C Fdim C C Fdim C C

hug him in the morn- ing, Kiss him ev- 'ry night Give him plen- ty lov- in',

Cdim C D⁷ Dm⁷ G⁷ C F⁹ C

treat him right, For a good man now- a- days is hard to find.

Options:

*Some bands put a 2-bar break before "B".

*Play rhythm down beats only for 3 bars at "C".

82

DOWN BY THE RIVERSIDE

The Firehouse Jazz Band

Concert Pitch

Traditional Negro Spiritual, c. 1865
Recorded: Sam Morgan's Jazz Band 1927,
Peter Bocage's Creole Serenaders 1961,
Four Lads 1953, Bing & Gary Crosby 1954,
George Lewis & His Ragtime Band 1953,
Turk Murphy's Jazz Band 1950, etc.
Many verses exist for this song, some
spiritual some secular.

Prelude:

A

F **F7**

B \flat **F** **C7**

F

G m 7 **C7** **F** **C7**

I'm gon-na'

Verse:

B

F

lay down my sword and shield, Down by the riv-er - side,

C7 **F**

Down by the riv-er - side, Down by the riv-er - side. I'm gon-na'

F

lay down my sword and shield, Down by the riv-er - side,

C7 **F** **F7**

Down by the riv - er - side. Ain't gon - na'

Chorus:

C **Bb** **F**

stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon - na'

C7 **F** **F7**

stud - y war no more. Ain't

Bb **F**

stud - y war no more, Ain't gon - na' stud-y war no more, Ain't gon na'

C7 **F**

stud - y war no more.

Solos at "B"

Swing That Music

The Firehouse Jazz Band

Horace Gerlach - Lyrics by Louis Armstrong(?)

Recorded: Louis Armstrong Orchestra

(including New Orleans musicians Luis Russell, "Pops" Foster, Paul Barbarin, etc.) 1936

Concert Pitch

A B^b E^b7

My heart gets a chill, I feel such a thrill, My

B^b $G7$

feet won't keep still when they swing that mu- sic!

$C7$ $F7$

Rhyth- m like that puts me in a trance; You

B^b $B^b \text{dim}$ $Cm7$ $F7$

can't blame me, If I want to dance. From

B B^b E^b7

what I under- stand, It must be just grand, To

B^b $G7$

play in a band where they swing that mu- sic!

E^b $E^b m$ B^b $G \text{dim}7$

I'm hap- py as I can be, When they

$Cm7$ $F7$

swing that mu- sic for me!

All Except Last Time:
 B^b

Last Time - Extend Ending:
 B^b

Toot, Toot, Tootsie

The Firehouse Jazz Band

Gus Kahn, Ted Fiorito, etc. - 1922

Musical "Bombo" with Al Jolson.

Rec: Vincent Lopez 1923, Benson Orch. 1923,

Spike Jones (on V-Disk), Art Mooney 1949,

Mel Blanc 1949

84

Concert Pitch

Tuba Walk-up: **A** E^b F^7

Toot, Toot, Toot-sie, Good-bye!

B^b7 E^b

Toot, Toot, Toot-sie, don't cry,

E^b E^b $Edim$ Fm^7 B^b7

The choo choo train that takes me,

B^b7 Fm^7 B^b+7 E^b G^bdim Fm^7 B^b+7

a-way from you no words can tell how sad it makes me

B E^b F^7

Kiss me, Toot-sie, and then,

B^b7 E^b9

Do it o-ver a-gain.

A^b7

Watch for the mail, I'll nev-er fail, If

E^b B^b7

you don't get a let-ter then you know I'm in jail,

C E^b F^7

Tut, Tut, Toot-sie don't cry,

B^b7 E^b B^b7

Toot, Toot, Toot-sie, Good-bye.

DOWN AMONG THE SHELTERING PALMS

The Firehouse Jazz Band

Abe Olman - 1914

Lyrics: James Brockman

Rec: The Lyric Quartet 1915, Earl Hines 1932, Eddie Condon's Jazz Band (Wild Bill Davison), Burt Bales (Joe Darensbourg), Sammy Kaye 1949

Concert Pitch

A B \flat

Down a-mong the shel-ter-ing palms, Oh hon-ey

C 7

wait for me; Oh hon-ey wait for me;

F 7

Meet me down by the old Gold-en Gate,

B \flat C 9 F 7

Out where the sun goes down a-bout eight.

B B \flat^7 E \flat

How my love is burn-ing, burn-ing, burn-ing,

G 7 C 7 F 7 Gdim

How my heart is yearn-ing, yearn-ing, yearn-ing to be

B \flat B \flat^7 A 7 A \flat^7 G 7

Down A-mong the Shel-ter-ing Palms, Oh hon-ey

C 9 F 9 B \flat

wait for me.

The Sugar Blues

The Firehouse Jazz Band

Clarence Williams - 1919

Lyrics: Lucy Fletcher

Rec: Johnny Dunn's Original Jazz Hounds,

Count Basie 1944, Buck Clayton, King Oliver Orch. 1931, etc.

Made famous by Clyde McCoy & His "Talking Trumpet" in 1931 recording.

86

Concert Pitch

C G⁷ C C⁹

Have you heard these blues that I'm going to sing to you?
I just love sweet food, puts me in a nice sweet mood.

F F^{#dim} C F⁷ C E^{b7}

When you hear them, they will thrill you thru and thru. They're the
When I'm like that, you will nev- er find me rude. I'm as

G G^{#dim} D⁷ G D⁷ G⁹ **Cornet Pick-ups:**

sweet- est blues you ev- er heard. Now lis- ten, and don't say a word.
sweet as can be, I was told, but now he says that I'm too old.

A C G⁷

Sug- ar Blues, ev-'ry bod-y's sing-in' the Sug- ar Blues. The whole town is ring-ing. My

G⁷ Dm⁷ G⁷ C⁷ (Break)

lov-in' man's sweet as he can be, but the dog-gone fool turned so-ur on me.
love my cof- fee, I love my tea, but the dog-gone cream turned so-ur on me.

C C⁹ F A⁷ Dm

I'm so un-hap-py, I feel so bad, I could lay me down and die. You can

F⁶ F^{#dim} C E⁷ A⁷ D⁷ G⁷ C E⁷ A⁷

say what you choose but I'm all con-fused, I've got the sweet, sweet Sug-ar Blues, more sug-ar, I've

D⁷ G⁷ 1. C Cdim G⁺ 2. C F⁷ C

got the sweet, sweet Sug- ar Blues. I've got the Blues.

87

ORIENTAL STRUT

The Firehouse Jazz Band Johnny St. Cyr - 1926

Concert Pitch

This version similar to the
"Hot Five" recording.

Rec: Louis Armstrong's "Hot 5" (Kid Ory-trmb, Johnny Dodds-cl,
Lil Hardin Armstrong-pno, Johnny St. Cyr-bjo) 1926,
Lu Watters' Yerba Buena Jazz Band (Turk, Scobey, Helm) 1946,
Original Salty Dogs (w/ Clancy Hayes, Dapogny, Kim Cusack, Lew
Green, Walbridge, Jim Snyder, J. Cooper, W. Jones,) 1964, etc.

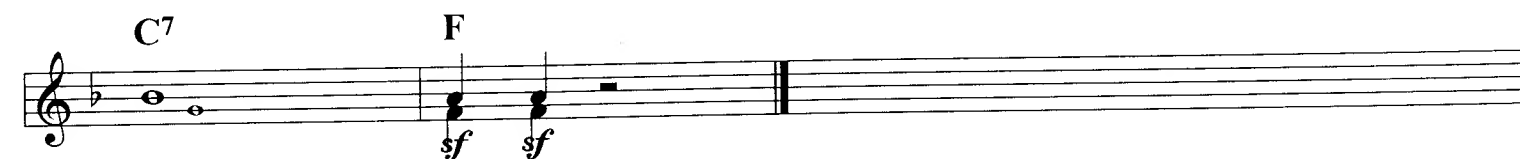
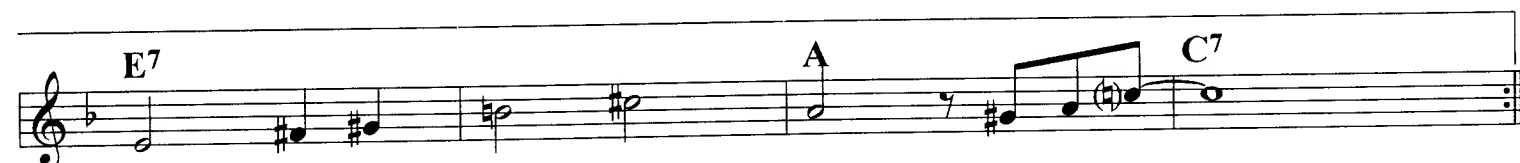
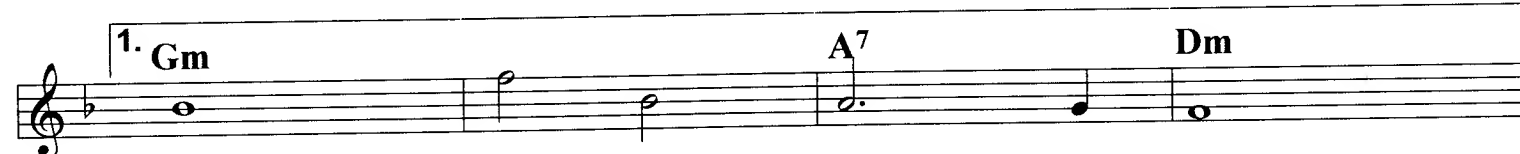
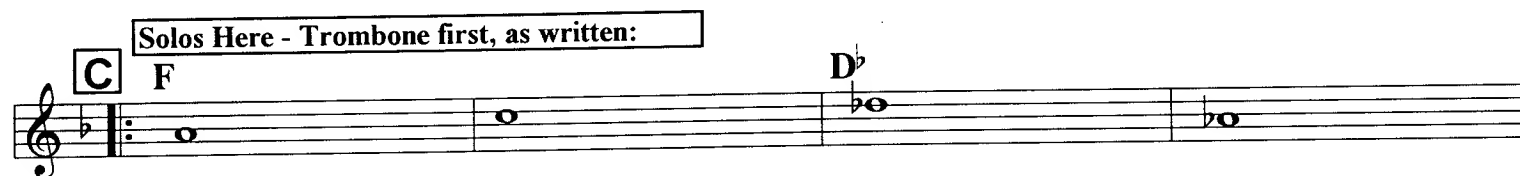
Cues are trombone part:



Banjo & Piano Vamp 4 Bars: Piano plays straight time, banjo as written:



At "A", 3rd line of "A", etc., the trombone should
play a half-note descending line implied by the
chords. Ory chose D - C - Bb - G for each 2 bars.



Floatin' Down That Old Green River

The Firehouse Jazz Band

Cooper - 1915

Lyrics by Bert Kalmar (Who's Sorry Now?, Nevertheless, I Wanna Be Loved By You, Three Little Words, Hooray For Capt. Spaulding, Kiss To Build A Dream On, Take Me To the Land of Jazz)

Rec: Billy Murray 1920's, The Firehouse Five Plus Two, The Titan Hot Five 1996, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch

A F F F⁷ E⁷ E^b7 D⁷

I've been float- in' down that old Green Riv- er on the

G⁷ good ship "Rock and Rye", But I

C⁷ wad- ed too far, I got stuck on a bar. I was

F there all a- lone, Wish- in' that I was home.

F⁷ B^b The ship got wrecked with the cap- tain and crew,

D⁷ G⁷ C⁷ And there was on- ly one thing I could do; I

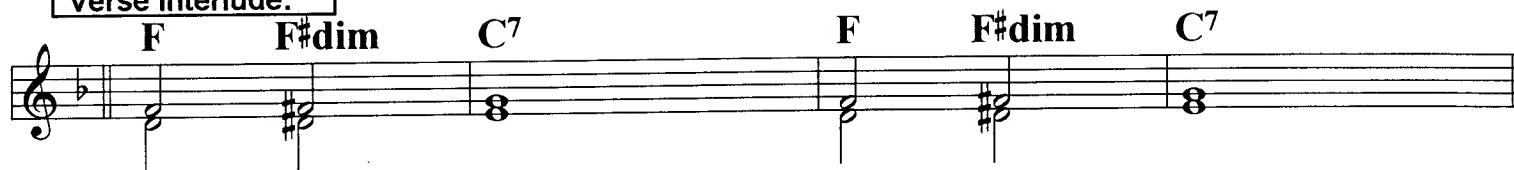
F F⁷ E⁷ E^b7 D⁷ had to drink that whole Green Riv- er dry to

G⁷ C⁷ F get back home to you!

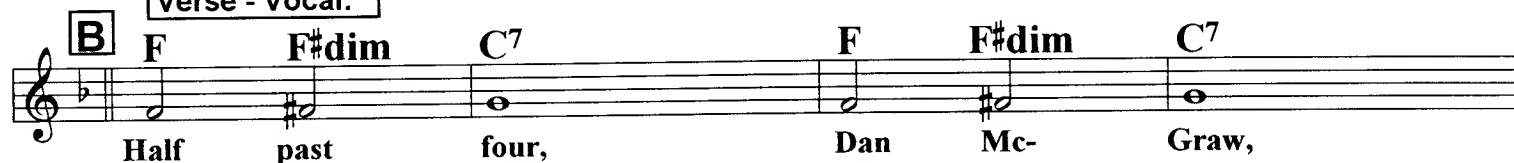
No Repeat First Time - On To Vocal

Solos at "A"

Verse Interlude:



Verse - Vocal:



Half past four, Dan Mc-Graw,



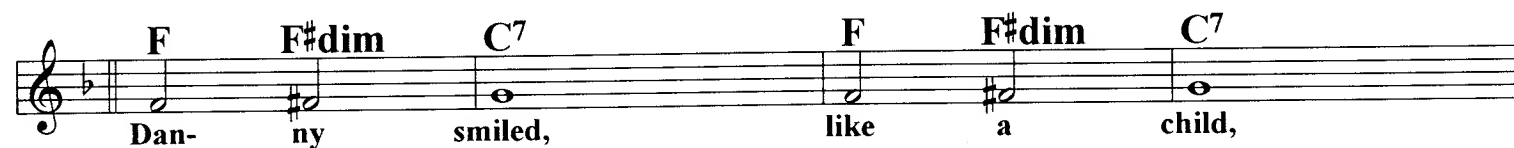
He came a' creep-in' to his wife-y's door.



She had been waitin' up half the night, For



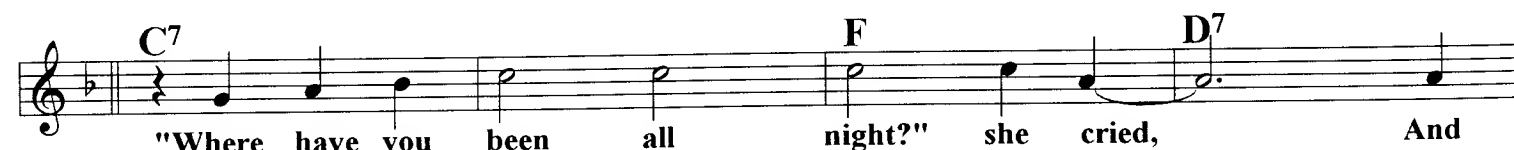
Dan to come home and go to bed.



Dan-ny smiled, like a child,



But then his wife's eyes grew ver-y wild!



"Where have you been all night?" she cried, And



this is what Dan-ny re-plied:

I've been

Back to "A" for Vocal & Solos

Fidgety Feet

The Firehouse Jazz Band

The Original Dixieland Jazz Band

(LaRocca, Shields, etc.) - 1918

Recorded: ODJB 1918, The Wolverines (Bix, etc.) 1924,
Bob Crosby's Bobcats 1937, Bobby Hackett, Sidney
Bechet, The Firehouse Five Plus Two 1960, etc.

Concert Pitch

Staff 1: F7
Staff 2: A B^b B^b7 E^b Edim B^b F7
Staff 3: B^b C7 F7
Staff 4: B^b B^b7 E^b Edim B^b
Staff 5: B^bdim 2-Bar Break: C7 F7 1. B^b
Staff 6: 2. B^b B^b7 B E^b G7 A^b E^b
Staff 7: B^b7 E^b C7 F7 B^b7
Staff 8: E^b G7 A^b E^b
Staff 9: B^b7 E^b C7 F7 B^b7 E^b E^b7

Chorus:

C **A^b** **E^b7** **A^b**

E^b7 **A^b** **A^b7**

D^b **D^bm** **A^b** **Fm⁷**

B^b7 **E^b7**

A^b **E^b7** **A^b** **A^b7**

D^b **D^b7** **C7**

D^b **A^b** **F7**

B^b7 **E^b7** **A^b** **1.** **E^b7** **2.**

90

I WANT A LITTLE GIRL

The Firehouse Jazz Band

Concert Pitch

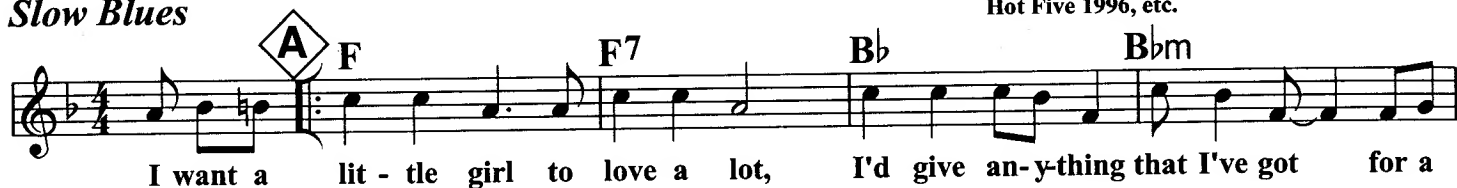
Slow Blues

Murray Mencher - 1930

Lyrics by Billy Moll who co-wrote words for "I Scream, You Scream, We All Scream" & "Wrap Your Troubles In Dreams".

Popularized by McKinney's Cotton Pickers.

Rec. by: Kansas City 6 (Lester Young on clarinet, Buck Clayton, Freddie Green, etc.) 1938, Louis Armstrong & His Hot 7 - 1946, Dutch Swing College Band 1981, The Titan Hot Five 1996, etc.



Mean To Me

The Firehouse Jazz Band

91

Roy Turk & Fred E. Ahlert - 1929

Rec: Ruth Etting (Phil Napoleon-cornet) 1929,

Helen Morgan 1929, Dorsey Bros. Orch. 1929,

Phil Napoleon's Emperors (T. & J. Dorsey, E. Lang, Venuti, Signorelli) 1929,

Teddy Wilson (Billie Holiday, Buster Bailey) 1937

Movie "Love Me Or Leave Me" with Doris Day 1955

Concert Pitch

You're mean to me, Why must you be mean to me? Gee, hon - ey, it
 seems to me, You love to see me cry - in'. I don't know why.
 I stay home each night when you say you'll phone. You don't and I'm
 left a - lone, Sing - in' the blues and sigh - in'. You treat me
 cold - ly each day in the year. You al - ways
 scold me when - ev - er some - bod - y is near, dear.
 It must be great fun to be mean to me. You should - n't, for
 can't you see what you mean to me?

Kansas City Stomps

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1923

(Morton often copyrighted his songs many years after composing them.)

Rec: Jelly Roll Morton c. 1928, The Lawson-Haggart Jazz Band, Bob Scobey's Frisco Jazz Band, etc.

Concert

— Clarinet: — — Cornet: — — Tromb: — — Bass: — — All:



2-Bar Break:

Legato
C E^b7 B^b7 E^b7 A^b $G7$
mp

B^bm7 E^b7 A^b
f

Legato
 E^b7 B^b7 E^b7 A^b E^{dim} $F7$ **Kick!**
mp *f*

B^bm7 B^{dim} A^b/C $F7$ B^bm7 E^b7 $1. A^b A^{dim}$ $2. A^b$
f

D — Clarinet: — — Cornet: — — Tromb: — — Bass: — — All:
f

E B^b7 E^b
mf

B^b7 E^b

B^b7 E^b E^b7

A^b A^{dim} E^b/B^b $C7$ $Fm7$ B^b7 E^b **Stop!**

Doctor Jazz

The Firehouse Jazz Band

Joe "King" Oliver - 1927

One of the most important cornetists in early jazz. Also wrote:

Dippermouth Blues (Sugarfoot Stomp),
Riverside Blues, Canal St. Blues, Snag It,
West End Blues, Chimes Blues, etc.

Rec: Art Hodes, Doc Evans, Bunk Johnson,
Jelly Roll Morton, George Lewis, etc.

Concert Pitch

Verse:



Ev-'rybo-dy gets the blues now and then, and don't know what to do. I've
had it hap-pen ma-ny ma-ny times to me, and so have you.
But those days have gone and past, I found out what to do at last. When
I feel all in, down and out, You will hear me shout.

Chorus:

A E^b B^b7 E^b B^b7
 Hel- lo Cen- tral, give me Doc- tor Jazz.

E^b B^b7 E^b E^b7
 He's got what I need, I'll say he has.

A^b E^b D D^b C^7
 When the world goes wrong, and I got the blues,

F^7 B^b B^b7
 He's the man who makes me get out both my danc- ing shoes. The

B E^b B^b7 E^b E^b7
 more I get the more I want it seems. I

A^b A^b7 G^7
 page old Doc- tor Jazz in all my dreams.

C^7 F^7
 When I'm trou- ble bound and mixed, He's the guy that gets me fixed,

B^b7 E^b
 Hel- lo Cen- tral, give me Doc- tor Jazz.

The joint is jumpin'

The Firehouse Jazz Band

Words & Music by Thomas "Fats" Waller,
Andy Razaf, & J. C. Johnson - 1937

Rec: Fats Waller & His Band 1937, Seduc &
His Honey Bears (Eugene Sedric was reed player
in Waller's band) 1939, etc.

Concert Pitch

Tempo di-sturb de neighbors

They have a new ex-pression a-long old Har-lem way, That
tells you when a par-ty is ten times more than gay. To
say that things are jump-in' leaves not a sin-gle doubt, that
ev-'ry-thing is in full swing when you hear some-bod-y shout. (Here 'tis)
A This joint is jump-in', it's real-ly jump-in',
Come in cats an' check your hats, I mean this joint is jump-in'.
Ev-'ry Mose is on his toes,
The pi-an-o's thump-in', the dancers bump-in'.
No time for talk-in', it's time for walk-in'. (Yes!)
This here spot is more than hot, in fact the joint is jump-in'.
Grab a jug and cut the rug, I mean this joint is jump-in'.

B **B^b7** **E^{dim}** **B^b7** **E^b** **B^b7** **E^b**
 Check your weap- ons at the door, be sure to pay your quar- ter.
 Get your pig feet, beer and gin, there's plen- ty in the kitch- en.

C7 **F9** **C+7** **F7**
 Burn your leath- er on the floor, grab an- y- bod- y's daugh- ter.
 Who is that that just came in? Just look at the way he's switch- in'.

B^b **B^{dim}** **Cm7** **F7** **B^b** **B^{dim}** **Cm7** **F7**
 The roof is rock- in', the neigh- bor's knock- in'.
 Don't mind the hour, 'cause I'm in pow- er.

B^b **B^b7** **E^b** **E^{dim}** **1 B^b** **F7** **B^b** **F7**
 We're all bums when the wag-on comes. I mean this joint is jump- in'. (Let it beat!)
 I got bail if we go to jail.

2 B^b **E^b** **B^b** **F+7** **C** **B^b** **B^{dim}** **Cm7** **F9**
 this joint is jump- in'. This joint is jump- in',

B^b **B^{dim}** **Cm7** **F7** **B^b** **B^b7** **E^b** **E^bm**
 It's real- ly jump- in'. We're all bums when the wag-on comes, I mean

B^b **E^b** **B^b** **F+7** **B^b** **B^b7** **E^b** **E^bm**
 this joint is jump- in'. (Don't give your right name. No, No, No!)

B^b **B^b+** **Gm7** **C7** **F7** **B^b**
sfz

95

LIVERY STABLE BLUES

(Barnyard Blues)

The Firehouse Jazz Band

This version similar to Muggsy Spanier's classic 1939 recording.
See "95A" for original sheet & lyrics.

Ray Lopez & Alcide "Yellow" Nunes 1917

Lyrics: Marvin Lee

Ray Lopez went to Chicago as cornetist with Tom Brown's band in 1916, Nunes to Chicago 1916 as clarinetist with ODJB but missed chance to play on recordings.

Rec: ODJB 1917, W.C. Handy's Orch. 1918, Muggsy Spanier's Ragtime Band 1939, etc.

Concert Pitch

Chord Symbols: E^b, E^b7, A^b, A^bm, E^b, B7, B^b7, B^b+7, E^b, A^b, E^b, C7, F7, B^b7, E^b, E^bdim, B^b7, E^b, A^b, E^b, C7, F7, B^b7, E^b, E^bdim, B^b7, E^b, B^b+7, E^b.

Performance Instructions:

- Break - 1 Bar:** (After B^b7)
- Bass Drum:** (Indicated by 'x' marks)
- 1X Only:** (After E^bdim B^b7)
- Bass, Trombone, & Bass Drum:** (Indicated by 'x' marks)
- Last Time: To Coda** (After E^bdim B^b7)
- Trombone Gliss to "C":** (After E^b)
- Coda:** (After E^b)
- Fine** (After E^b)

Break! 3 Bars:

C E♭ Harmonize: Clarinet Break: Cornet "Horse Whinny":

Trombone:

Trombone:

A♭ E♭ C7

F7 B♭7 E♭ E♭dim B♭7 E♭ IX Only-Trombone:

Solos:

E♭ E♭7

A♭7 E♭ C7

F7 B♭7 E♭ E♭dim B♭7 E♭

Break! 3 Bars:

D E♭ Harmonize: Clarinet Break: Cornet "Horse Whinny":

Trombone:

Trombone:

A♭ E♭ C7

F7 B♭7 E♭ E♭dim B♭7 E♭

Back to "B" - Take Coda:

LIVERY STABLE BLUES

(Barnyard Blues)

This song, recorded by the ODJB Feb. 26, 1917, along with "Dixieland Jass One Step" were on the first "Jazz" record ever offered to the public: Victor #18255 was a landmark, and could be had for 75 cents. Columbia had tried to record the ODJB the previous month, but the takes were not good enough to release.

This is the "Sheet Music" version. See "95" for a more playable version based on Muggsy's 1939 recording.

Ray Lopez & Alcide "Yellow" Nunes 1917
 Lyrics: Marvin Lee
 Ray Lopez went to Chicago as cornetist with Tom Brown's band in 1916, Nunes to Chicago 1916 as clarinetist with ODJB but missed chance to play on recordings.
 Rec: ODJB 1917, W.C. Handy's Orch. 1918, Muggsy Spanier's Ragtime Band 1939, etc.

Concert Pitch

Way down in Ala-bam, It was in Bir-ming-ham, There was a

la-zy color-ed fel-low named Lee, In- stead of work-ing all day, up- on the

sta- ble brush he'd play, to the hor- ses he'd sing, and play up-

on one string, this sad and lone-some mel- o- dy,

[B] E^b

Oh hon-ey, lis-ten here, Oh hon-ey, lis-ten here, I've got those mean old liv-'ry

E^b7 A^b *Adim*

sta-ble blues. Oh how I miss your kiss, I was-n't born for this,

E^b C^7 F^7

hon-ey you know why I have got those blues, ba-by mine,

B^b7 E^b A^b7 E^b

I've got those liv-'ry sta-ble blues.

[C] E^b7 A^b A^bm E^b B^7 B^b7

Oh, law-dy me, I've lost my pep com-plete,

E^b E^b7 A^b E^b G^bdim

I'se g'wine back to my Al-a-bam-a ba-by,

E^b C^7 F^7

she prom-ised that she'd mar-ry me some-day, she'll drive a-way

B^b7 B^7 B^b7 E^b B^b7 E^b

Those liv-'ry sta-ble blues, they're the blu-est kind of blues!

96

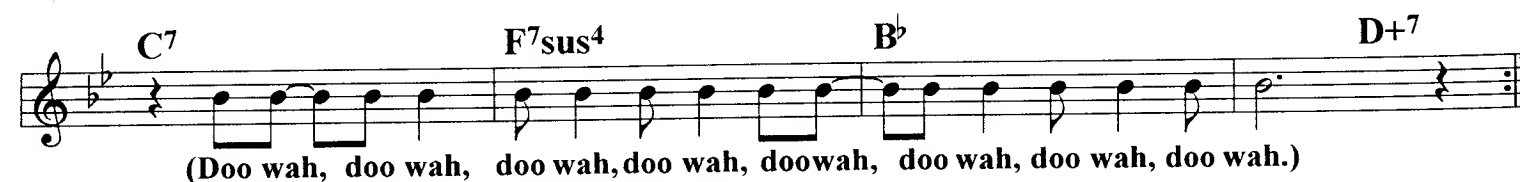
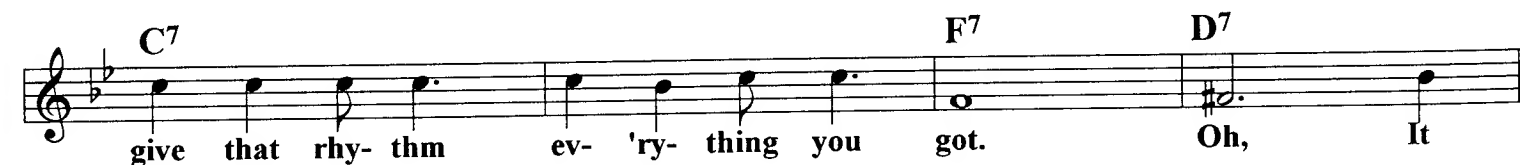
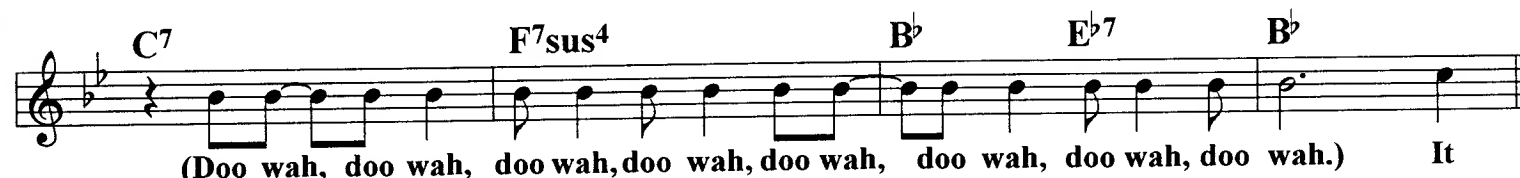
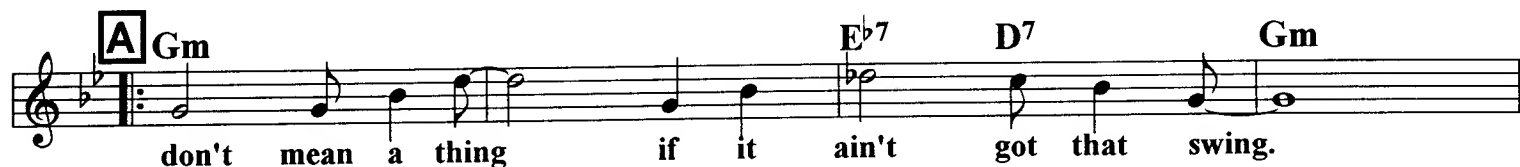
It Don't Mean A Thing If It Ain't Got That Swing

The Firehouse Jazz Band

Duke Ellington - 1932
Lyrics: Irving Mills
Rec: Ellington Orch. with voc. by Ivie Anderson
1932, Mills Bros. 1932, Quintet of the Hot Club
of France (Django, Grappelli) 1935, Sidney
Bechet 1957, etc.

Concert Pitch

*Chords are simplified somewhat for "Dixieland"



Soon

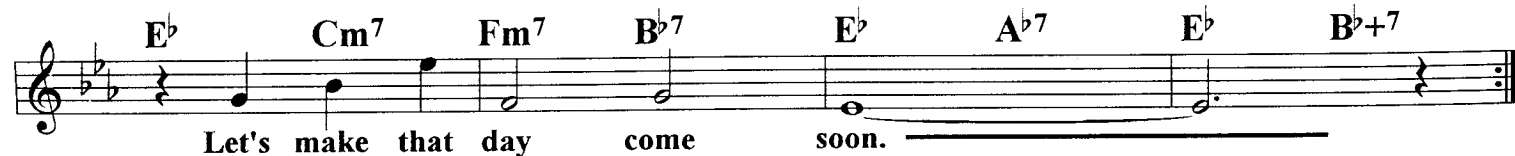
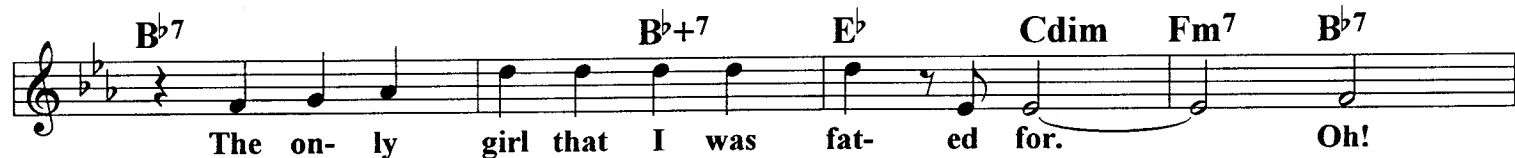
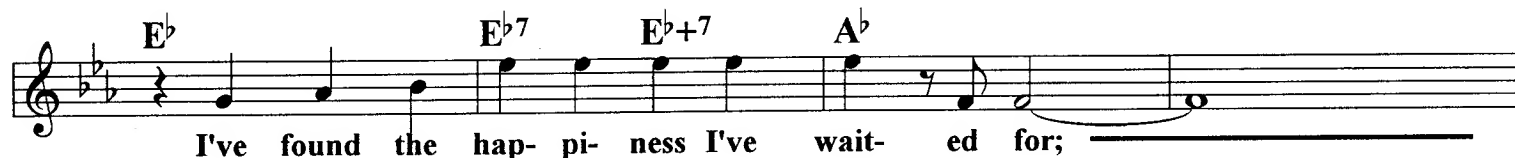
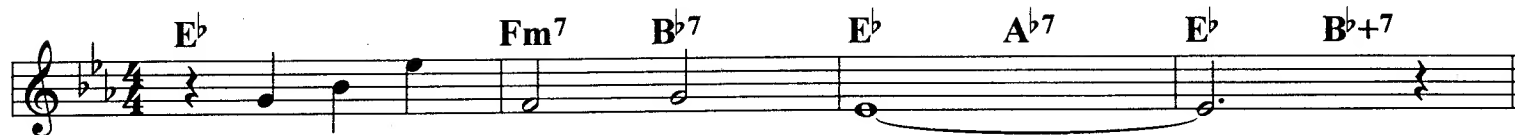
The Firehouse Jazz Band

97

Concert Pitch

George Gershwin - 1930
From show "Strike Up the Band"
Recorded: Red Nichols 1930,
Bobby Hackett, etc.

Optional Intro:



Mississippi Mud

The Firehouse Jazz Band

Harry Barris & James Cavanaugh - 1927

Rec: Paul Whiteman Orch. featuring voc. by "Rhythm Boys" (Harry Barris, Bing Crosby, Al Rinker) plus Bix, Dorsey brothers, etc. 1928, Frankie Trumbauer Orch. (Bix) 1928, Charleston Chasers (Red Nichols, Miff Mole, J. Dorsey, Vic Berton) 1927, etc.

Concert Pitch

When the sun goes down, the tide goes out, the dark-ies gath-er 'round and they all be-gin to shout,

"Hey! Hey! Un- cle Dud, it's a treat to beat your feet on the Mis- sis- sip- pi Mud, it's a

treat to beat your feet on the Mis-sis-sip- pi Mud". What a dance do they do!

Lord- y, how I'm tell- in' you, They don't need no band, They keep

time by clap- pin' their hand, Just as hap- py as a cow chew- in' on a cud, When the

dark- ies beat their feet on the Mis- sis- sip- pi Mud. Lord- y, how they play it!

Man they real- ly slay it, Un- cle Joe, Un- cle Jim, how they

pound the mire with vi- gor and vim. Man, that mu- sic thrills me,

Boy, it near- ly kills me. What a show, when they go, Say! they

beat it up ei- ther fast or slow. When the

Back to "A", End At "C"

that's a funny place to kiss a girl

99

Edited by
"Banjo Bob" Stevens

Concert Pitch

The Firehouse Jazz Band

Intro: C7 F7 B \flat Cm7 F7

A B \flat F7

That's a fun - ny place to kiss a girl! I said a

F7 B \flat

ver - y fun - ny place to kiss a girl! I I I

G7 C7

said to her, "Dear, right in the sta - tion,
looked up her, sad - ly, reached out to see,
held her close - ly, and tried to see,

C7 F7 **Break - 2 Bars:**

I'd love to see your des - tin a - tion!" Fare -
if I could touch her her sym - path - y! Fare -
if I could feel her love for me! Fare -

B B \flat D7 E \flat B \flat

well, fare - well, my own true love. I will

B \flat F7

miss you so when you have gone a - way. I
send you lov - ing let - ters ev - 'ry day. I'll
meet the ship that sails you back my way. I'll

B \flat B \flat dim Cm7 F7 B \flat B \flat dim Cm7 F7

said good - bye and tipped my hat, and kissed the girl right where she sat! Well
write "I love you, I'll kiss your neck, I'll with kis - ses on on the bot - tom, too! Now
kiss your face, I'll kiss your neck, I'll with kiss you on on the low - er deck! Oh

C7 F7 B \flat E \flat 7 B \flat F7

that's a fun - ny place to kiss a girl!

Vocal Tag: Play 3X

C7 F7 B \flat E \flat 7 B \flat

that's a fun - ny place to kiss a girl!

"Midnight In Moscow" Extravaganza

The Firehouse Jazz Band

Optional 4-bar banjo Intro,
Play "A" once, Play "B" and repeat for solos,
Break for gliss into "C",
Play "C" once, Add "Volga" tag, chord.

Based on a song by
Soloviev-Sedoy & Matusovsky
New music and arrangement by
Kenny Ball & Jan Burgers

Concert Pitch

A Cm Fm G⁷ Cm G⁷ Cm B^b7

E^b Fm⁷ B^b7 E^b D⁷ G⁷

Cm Fm

Cm G⁷ Cm 1. D⁷ G⁷ 2. Cm

B Dm Gm A⁷ Dm A⁷ Dm C⁷

F Gm⁷ C⁷ F E⁷ A⁷

Dm Gm

Dm A⁷ Dm 1. E⁷ A⁷ 2. Dm

C Fm B^bm C⁷ Fm C⁷ Fm E^b7

A^b B^bm⁷ E^b7 A^b G⁷ C⁷

Fm B^bm

Fm C⁷ Fm 1. G⁷ C⁷ 2. Fm

Dream Man

The Firehouse Jazz Band

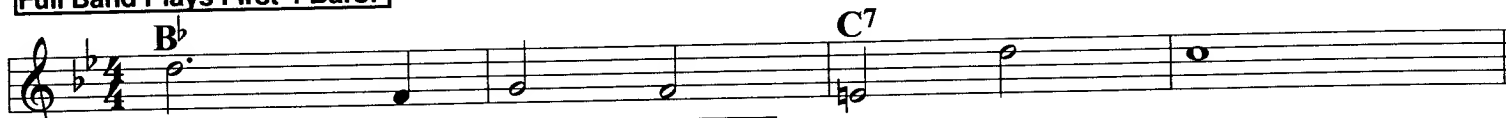
Milton Ager, Lyr: Joe Young - 1934
Rec: Fats Waller and his band 1934,
The Titan Hot Five 1996.

Transcribed by "Banjo Bob" Stevens.

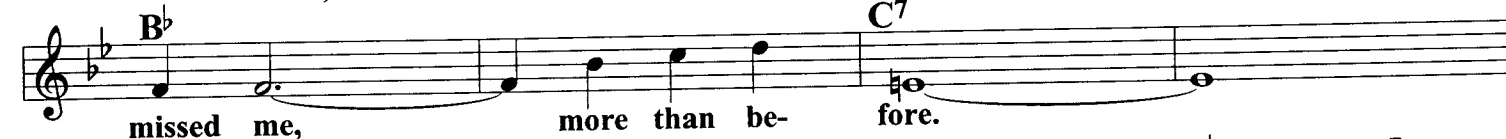
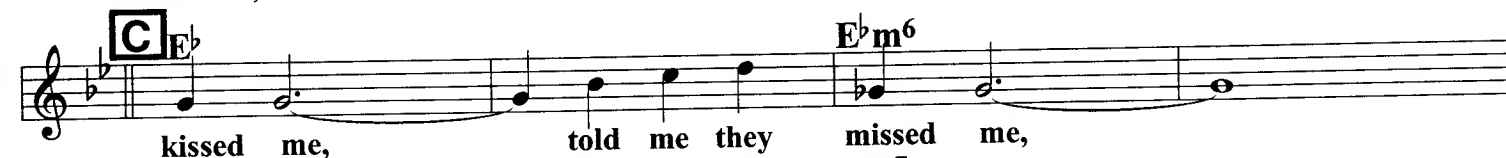
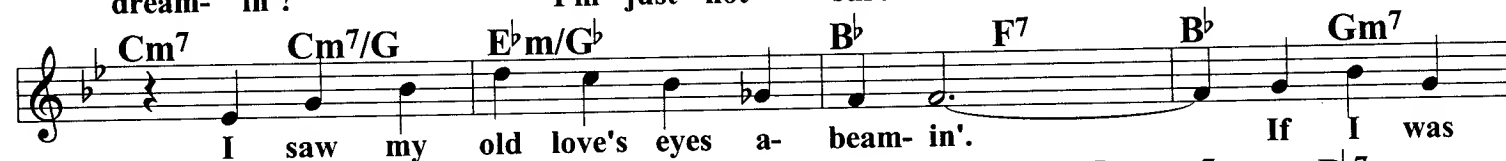
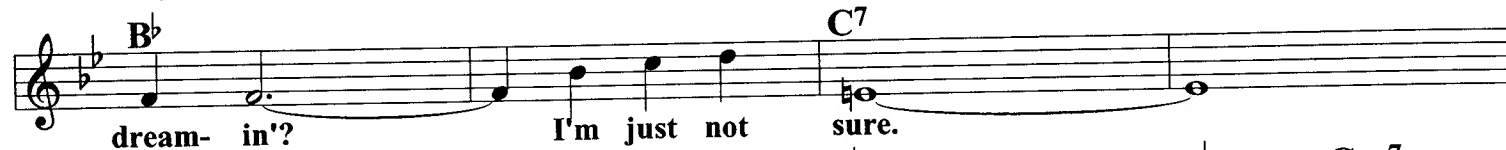
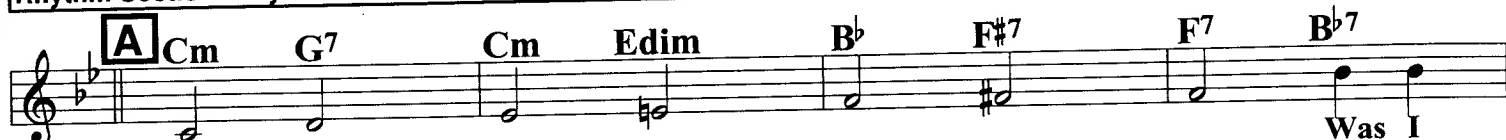
101

Concert Pitch

Full Band Plays First 4 Bars:



Rhythm Section Only This 4 Bars: Bass notes shown:



Tag:



San

The Firehouse Jazz Band

McPhail/Michels - 1920

Recorded: Benson Orch. of Chicago 1921,
Ted Lewis Orch. 1924, Johnny Dodds Trio
(with Lil Armstrong on piano) 1927, Paul Whiteman Orch.
(with Bix, J. Dorsey, Trumbauer, Carl Kress, etc.) 1928,
Firehouse Five Plus Two, Pee Wee Hunt 1953

Concert Pitch

Bass Intro: (A really good bass player will create, in 4 bars, the illusion of a camel crossing the Sahara)



A Dm Gm A⁷ Dm

King One San day of the Sen-queen e- came gal home,

A⁷

Sat on the shore at Bu- la-
Saw San in sad ness on the

Dm A⁷ B^{b7} A⁷

may, Bu- la- may,
shore, On the shore.

B Dm Gm A⁷ Dm

Sing- ing a sad re- frain
Told him she'd no more roam.

A⁷

To his dear queen who'd gone a -
On ly her San she would a -

Dm Gm A⁷ Dm B^{b7} A⁷ C⁷

way. This was his lay:
dore. Then came his lore:

Chorus:

Oh, sweet-heart Lo-na, My dar-ling Lo-na,
 Oh, sweet-heart Lo-na, My dar-ling Lo-na.

Why have you gone a-way?
 Have you come back to stay?

You said you loved me,
 You said you loved me,
 But if you loved me,
 I knew you loved me,

Why did you act this way?
 I knew you'd come some day.

If I had ev-er been un-true to you
 If I had ev-er been un-true to you

What you have done would be the thing to do.
 What you have done would be the thing to do.

But my heart aches, dear,
 But now you're mine dear,
 And it will break, dear,
 For all the time dear.

If you don't come back home a-gain to San.
 And you're for-giv-en by your lov-ing San.

All of Me

The Firehouse Jazz Band

Seymour Simons - Gerald Marks - 1931

Intro: Belle Baker

Rec: Louis Armstrong Orch. 1932 (#1 on charts),
Paul Whiteman Orch. 1932, Ben Selvin Orch. 1932,
Count Basie 1943, Benny Goodman Orch. (voc. Billie
Holiday, Teagarden, Sullivan, Krupa) 1933,
Sidney Bechet 1957, etc.

Concert Pitch

A C⁶ E⁷

All of me, Why not take all of me?

A⁷ Dm⁷

Can't you see I'm no good with- out you?

E⁹ Am⁷

Take my lips, I want to lose them,

D⁹ Dm⁷ G⁷

Take my arms, I'll nev- er use them.

B C E⁷

Your good- bye left me with eyes that cry,

A⁷ Dm⁷

How can I go on, dear, with- out you.

F⁶ Fm⁶ C Gm A⁹

You took the part that once was my heart, So

Dm⁷ G¹³ C Cdim Dm⁷ G¹³

why not take All Of Me?

Memories of You

The Firehouse Jazz Band

104

Eubie Blake - Andy Razaf - 1930
Theme song of trumpeter/trombonist Sonny Dunham.
Recorded: Louis Armstrong 1930, Bud Freeman & His Gang (Bobby Hackett, Eddie Condon, Dave Tough, etc.) 1938, Lionel Hampton 1939, etc.

Concert Pitch

Optional Intro:



Wak- ing skies at sun- rise, Ev- 'ry sun- set, too,



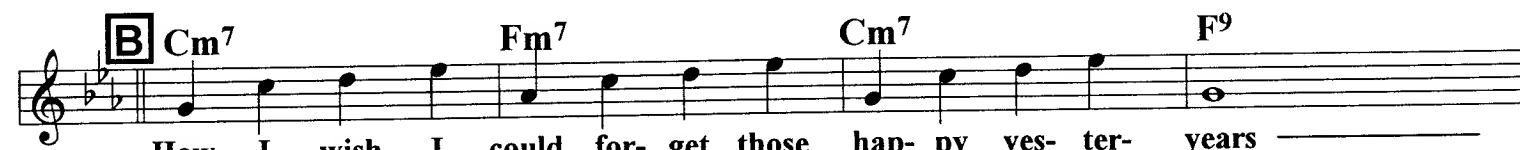
Seems to be bring- ing me Mem- o- ries of You.



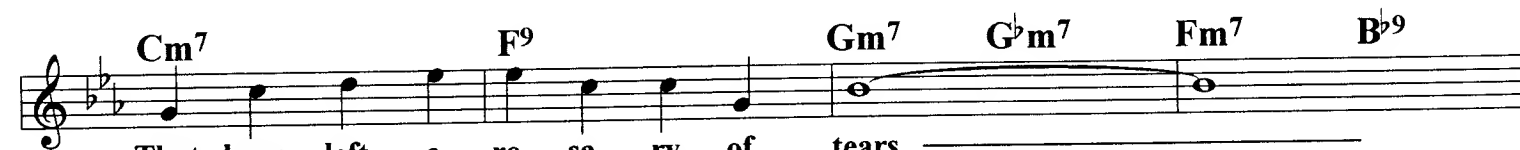
Here and there, ev- 'ry- where, scenes that we once knew,



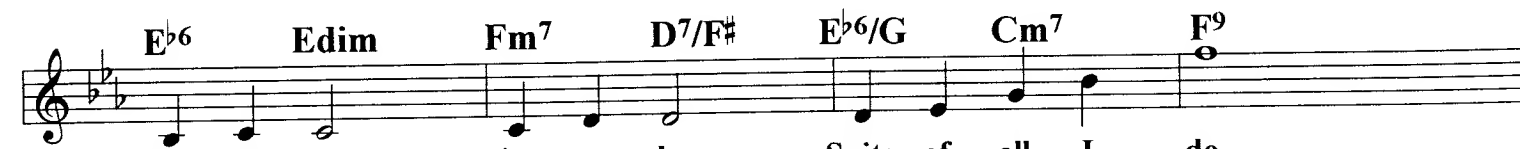
and they all just re- call Mem- o- ries of you.



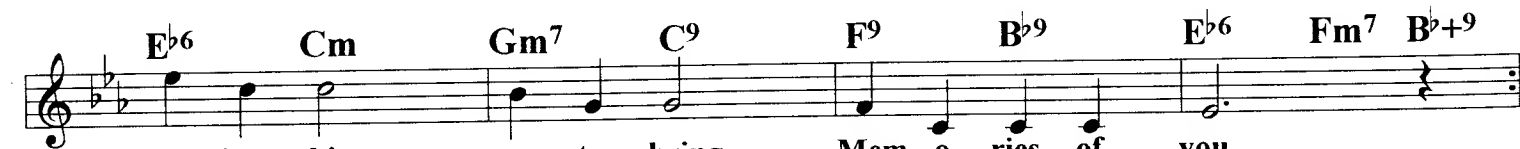
How I wish I could for- get those hap- py yes- ter- years



That have left a ro- sa- ry of tears.



Your face beams in my dreams, Spite of all I do,



Ev- 'ry- thing seems to bring Mem- o- ries of you.

Sweethearts On Parade

The Firehouse Jazz Band

Turn to 105A for Low Brass part

Carmen Lombardo-1928

Lyrics: Charles Newman

Rec: Guy Lombardo Orch. 1929, Abe Lyman 1929,
Jean Goldkette Orch. 1929, Louis Armstrong & His

New Sebastian Cotton Club Orch. 1930, Lionel

Hampton Orch. 1939, Bob Crosby's Bobcats,

Dukes of Dixieland with Louis Armstrong 1959, etc.

Arranged by "Banjo Bob" Stevens

Concert Pitch

Tuba & Trombone Have
Melody Until "C"

6/8 March Style **A** (Cornet Part: Clarinet plays harmony:)

F **C7**

1 **F** **C+7** **F**

2 **F** **F7** **B^b** **B^bm** **F** **F7**

B **B^b** **Bdim** **F** **D7**

Gm **D7** **G7** **C7**

F **C7**

F **F7** **B^b** **B^bm** **F**

To 2-Beat "Dixie" Feel

2-Beat "Dixieland" Feel:

Two by two, they go march- ing through, the
 sweet- hearts on par- ade. I
 can't help cry as they pass me by, the
 sweet- hearts on par- ade. I'd
 love to join their fun, but they bar me, 'cause
 it takes more than one to join their arm- y.
 How I pine just to fall in line, with the
 sweet- hearts on par- ade.

Chord symbols: C, F, C⁷, F, C⁺7, F, F⁷, B^b, B^bm, F, F⁷, D^b, B^b, Bdim, F, D⁷, Gm, D⁷, G⁷, C⁷, F, C⁷, F, F⁷, B^b, B^bm, F, C⁷.

105 A

Sweethearts On Parade

The Firehouse Jazz Band

Low Brass Part

Concert Pitch

Tuba & Trombone Have
Melody Until "C"

Carmen Lombardo - 1928

Lyrics: Charles Newman

Rec: Guy Lombardo Orch. 1929, Abe Lyman 1929,
Jean Goldkette Orch. 1929, Louis Armstrong & His
New Sebastian Cotton Club Orch. 1930, Lionel
Hampton Orch. 1939, Bob Crosby's Bobcats, etc.

Arranged by "Banjo Bob" Stevens

6/8 March Style

The musical score is written for the Low Brass Part (Tuba and Trombone) in 6/8 time. It consists of seven staves of music. The key signature is one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and ties. Chord symbols are placed above the notes to indicate the harmonic structure. The score is divided into two main sections: Section A (measures 1-8) and Section B (measures 9-16). Section A starts with a repeat sign and a first ending bracket. Section B starts with a second ending bracket. The score concludes with a final measure in 4/4 time.

Section A:

- Measure 1: F
- Measure 2: C⁺7
- Measure 3: F
- Measure 4: C⁷
- Measure 5: F
- Measure 6: B^b
- Measure 7: B^bm
- Measure 8: F

Section B:

- Measure 9: B^b
- Measure 10: Bdim
- Measure 11: F
- Measure 12: D⁷
- Measure 13: Gm
- Measure 14: D⁷
- Measure 15: G⁷
- Measure 16: C⁷

Final Measure (4/4):

- Measure 17: F
- Measure 18: F⁷
- Measure 19: B^b
- Measure 20: B^bm
- Measure 21: F
- Measure 22: C⁷

To 2-Beat "Dixie" Feel,
To Treble Clef:

Now In Treble Clef:

2-Beat "Dixieland" Feel:

C

Two by two, they go march-ing through, the

sweet - hearts on par - ade. I

can't help cry, as they pass me by, the

sweet - hearts on par - ade. I'd

D **B^b** **Bdim** **F** **D⁷**

love to join their fun, but they bar me, 'cause

Gm **D⁷** **G⁷** **C⁷**

it takes more than one to join their arm - y.

F **C⁷**

How I pine, just to fall in line, With the

F **F⁷** **B^b** **B^bm** **F**

sweet - hearts on par - ade.

My Honey's Lovin' Arms

The Firehouse Jazz Band

Herman Ruby/Joseph Meyer - 1922

Rec: Isham Jones Orch. 1922, California Ramblers

(Red Nichols, T. & J. Dorsey, etc.) 1922, Original Memphis Five

(Phil Napoleon), Bud Freeman Trio (Stacy, Wettling) 1938,

The Gotham Stompers (Ellington, Chick Webb, Bigard, etc.) 1937,

Benny Goodman 1939, Bobby Hackett, The Titan Hot Five 1996, etc.

Concert Pitch

Verse:

The musical score is written for a single melodic line in 4/4 time, key of B-flat major. It consists of four staves of music. Chord symbols are placed above the staff at various points. Lyrics are written below the staff, with some words spanning across measures. The first staff ends with a double bar line and a repeat sign. The second staff begins with a double bar line and a repeat sign. The third staff ends with a double bar line and a repeat sign. The fourth staff begins with a double bar line and a repeat sign.

Chord symbols: F, B^b7, F, F[#]dim, C⁷, Cdim, C⁷, C+⁷, F, F[#]dim, Gm⁷, C+⁷, F, B^b7, F, A⁷, Dm, Am, G⁹, Gm, C+⁷.

Lyrics: You've heard lov-ers, Love-sick lov-ers fret A- bout their pet; They al- ways get ro- man- tic, Drive you fran- tic. I'm so diff-'rent, Oh, so diff-'rent now; While I'm in love I know I simp- ly go and whis- per low to Hon- ey Ba- by:

Chorus:

[A] F B \flat 7

I love your lov- in' arms, They hold a world of charms,

F Cm 6 D 7

A place to nes- tle when I am lone- ly.

G 7 C 7

A com- fy co- zy chair, Oh, what a hap- py pair!

G 7 Gm 7 C 7

One ca- ress, Hap- pi- ness, Seems to bless my lit- tle hon- ey.

[B] F B \flat 7

I love you more each day, When years have passed a- way

F Cm 6 D 7

You'll find my love be- longs to you on- ly;

G 9 C 7 F 7 B \flat B \flat m

'Cause when the world seems wrong, I know that I be- long

F G 7 C 7 F B \flat 7 F

Right in my Hon- ey's Lov- in' Arms.

Mama's Gone. Goodbye

The Firehouse Jazz Band

Peter Bocage & A. J. Piron - 1923

Both from New Orleans, Bocage began career in 1906, playing cornet, violin, & trombone.

Recorded: Piron's New Orleans Orch. (Bocage on trmpt, Piron on vln) 1923,

Bobby Hackett-Jack Teagarden-Peanuts Hucko-G. Schroeder-J. Lesberg 1957,

Clyde McCoy c. 1960, Peter Bocage & His Creole Serenaders 1961,

Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

A A^b E⁷

Fare- thee- well, Ma-ma's gone good-bye; No use to cry,

E^b7 E⁷ E^b7 A^b A^b7

No use to sigh, For years you've

D^b D^bm A^b G⁷ G^b7 F⁷

dogged me 'round, Now's the time to let you know what's on my mind, I'm

B^b7 E^b7 B^bm⁷ E^b7

goin' a- way, Don't ask me to stay. Fare-the-well,

B A^b E⁷

I've been to school; Learned a brand new rule,

E^b7 D^b7 C⁷ Gm⁷ C⁷

I ain't no fool. I'm goin' to

Fdim F⁷ Fdim F⁷ B^b7

get a man to treat me right, One who'll stay home ev- 'ry night. Fare-the-

A^b6 E⁷ E^b7 A^b B^b7 E^b7

well, Ma-ma's gone, good- bye. (Fare- the- well)

Oh!

108

Play 8th notes as
dotted-8th/16ths

The Firehouse Jazz Band

Byron Gay/Arnold Johnson - 1919

Recorded by Ted Lewis - 1920

Popularized by Pee Wee Hunt - 1953

Concert Pitch

A **B \flat** **F7**

B \flat **F7**

B \flat 7 **E \flat**

C7 **F7** **Break - 2 Bars:**

B \flat **F7**

B \flat **F7**

B \flat 7 **E \flat**

B \flat **B \flat +** **B \flat 6** **B \flat +** **B \flat** **F7** **1 B \flat**

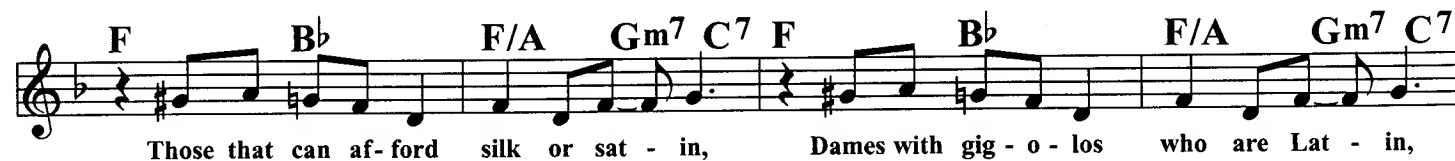
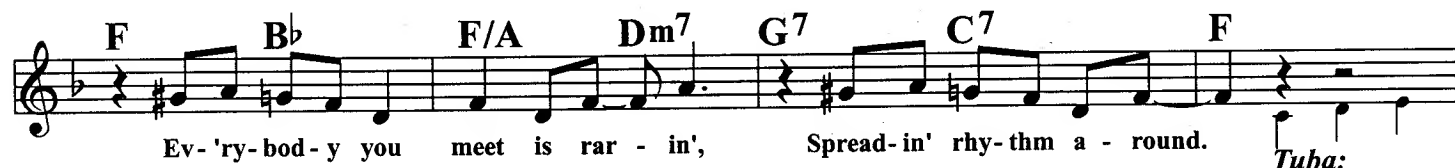
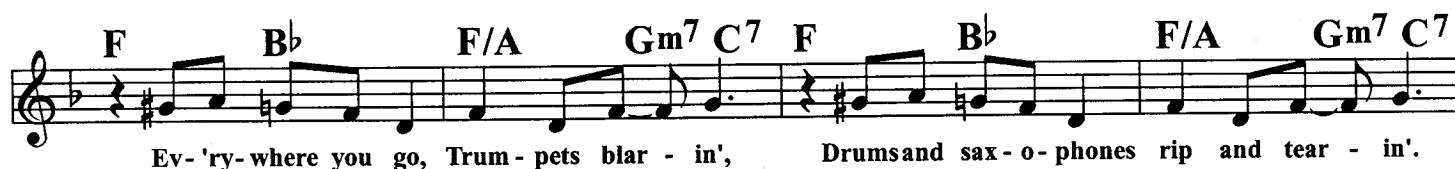
Last Time - "Guy Lombardo" Ending:

SPREADIN' RHYTHM AROUND

The Firehouse Jazz Band

Concert Pitch

Ted Koehler & Jimmy McHugh - 1935
 Rec: Fats Waller 1935, Mound City Blue
 Blowers (Berigan, Tough, Signorelli) 1936,
 Teddy Wilson Orch. (voc. Billie Holiday) 1936,
 The Titan Hot Five 1997, etc.



Pee Wee's Blues

110

A nice little song
The Firehouse Jazz Band

by Pee Wee Russell (1906-1969),
well-known jazz clarinetist who
usually worked with Eddie Condon in
later years. He won Down Beat Polls
in 1942-44 and 1968.
Transcribed by "Banjo Bob" Stevens

Concert Pitch

Slow Blues

A B \flat A 7 B \flat A 7 B \flat A 7 B \flat B \flat +

E \flat 7 D 7 E \flat 7 D 7 B \flat A 7 A \flat 7 G 7

C 7 F 7 B \flat E \flat 7 B \flat

Fine

Solos here:

B B \flat E \flat 7 B \flat B \flat 7

E \flat 7 E \flat 7 Edim B \flat /F D 7 /F \sharp G 7

C 7 F 7 B \flat E \flat 7 B \flat F 7

After last solo
Play "A" once thru

Si Tu Vois Ma Mère

The Firehouse Jazz Band

Sidney Bechet - 1952
 Rec: The Titan Hot Five 1997, etc.

Concert Pitch

Largo

Largo

A B^b $B^b \text{maj}^7$ $B^b 6$ $B^b 7$

dolce 3 3 3 3 3

E^b 3 $E^b \text{m}$ 3 B^b $F^+ 7$ B^b

$A\text{m}^7(b5)$ D^7 $A\text{m}^7(b5)$ D^7 $G\text{m}$ $G\text{m}$ $F\#+$ B^b/F

C^7/E C^7 $G\text{m}^7$ C^7 $C\text{m}^7$ F^7 $C\text{m}^7$ $F\#m^7(b5)$ F^7 3

B B^b 3 $B^b \text{maj}^7$ 3 $B^b 6$ 3 $B^b 7$ 3

E^b 3 $E^b \text{m}$ 3 B^b $D\text{m}^7(b5)/A^b$ G^7

$C\text{m}^7(b5)/G^b$ $C\text{m}^7(b5)$ B^b $D\text{m}^7(b5)/A^b$ G^7

$C\text{m}^7(b5)$ $C\text{m}^7$ F^7 1. B^b $B^b \text{dim}$ $C\text{m}^7$ F^7

2. B^b $E^b \text{m}$ $E^b \text{m}/G^b$ B^b

JAPANESE SANDMAN

The Firehouse Jazz Band

112

Raymond Egan & Richard Whiting - 1920

Rec: Paul Whiteman Orch. 1920, Nora Bayes 1921, Ben Selvin Orch. 1921, Benny Goodman 1935, Earl Hines Orch. (Trummy) 1935, Artie Shaw Orch. 1936, Dicky Wells (Django) Paris 1937, Red Nichols & His 5 Pennies 1928, Wingy Manone, etc.

Concert Pitch

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of eight staves of music. The melody is primarily in the treble clef. Chord symbols are placed above the staff lines. The lyrics are written below the notes. The score includes a repeat sign with a first ending bracket labeled 'A' and a second ending bracket labeled 'B'. The lyrics are: 'Here's the Jap - an - ese Sand - man, Sneak - ing in with the dew. Just an old sec - ond hand man, He'll buy your old day from you. He will take ev - 'ry sor - row of the day that is through, And he'll give you to - mor - row Just to start life a - new. Then you'll be a bit old - er In the dawn when you wake, And you'll be a bit bold - er with the new day you make. Here's the Jap - an - ese Sand - man, Trade him sil - ver for gold, Just an old sec - ond hand man, Trad - ing new days for old.'

Here's the Jap - an - ese Sand - man, Sneak - ing in with the dew. Just an old sec - ond

hand man, He'll buy your old day from you. He will take ev - 'ry

sor - row of the day that is through, And he'll give you to -

mor - row Just to start life a - new. Then you'll be a bit

old - er In the dawn when you wake, And you'll be a bit

bold - er with the new day you make. Here's the Jap - an - ese

Sand - man, Trade him sil - ver for gold, Just an old sec - ond

hand man, Trad - ing new days for old.

Peoria

The Firehouse Jazz Band

Woods - Rose - Dixon - 1925

Rec: Harry Reser's Jazz Pilots 1926,

Bob Scobey's Frisco Jazz Band

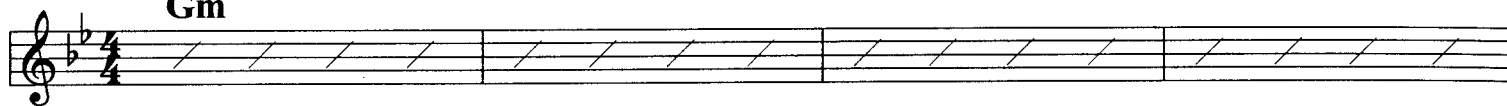
with vocal by Clancy Hayes 1952.

Arranged by "Banjo Bob" Stevens

Concert Pitch

Vamp:

Gm



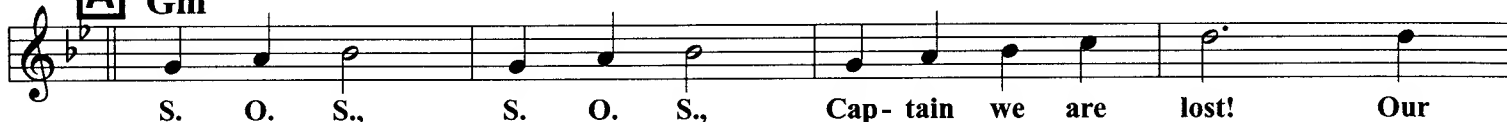
Gm (Morse code SOS, cute huh?)



Verse:

A

Gm



Cm

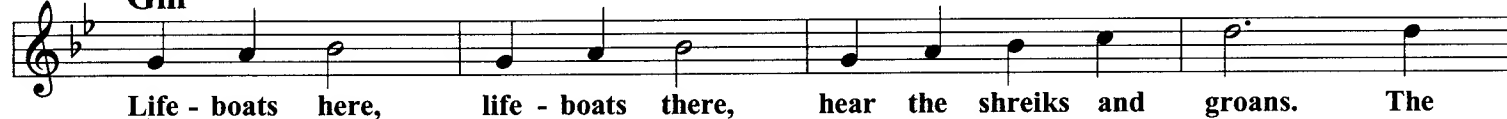
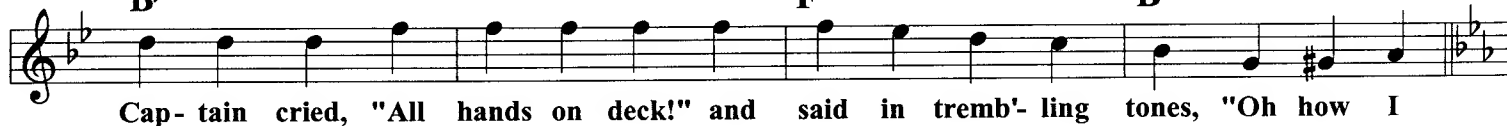
Gm

D⁷

Gm



Gm

B^bF⁷B^b7

Chorus:

B E^b A^b E^b

wish't I was in Pe - or - i - a, Pe -

B^b7 E^b B^b7

or - ri - a, to - night. Oh how I

E^b A^b E^b

miss those gals in Pe - or - i - a, Pe -

B^b7 E^b E^b7

or - i - a, to - night. Why, you can
2. Why did I

C A^b *Adim* E^b E^b7

pick a morn - ing with those glor - i - a boys, right off the
ev - er roam with those sail - or I should have

A^b *Adim* E^b B^b7

side - walks of Pe in - or - i - a, That's why I
stayed at home in Ill - in - ois.

D E^b A^b E^b

wish I was in Pe - or - i - a, Pe -

B^b7 E^b

or - i - a, to - night.

Optional "S.O.S." Ending:

Way Down Yonder In New Orleans

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1922

Also wrote "After You've Gone" 1918, "Strut Miss Lizzie" 1921, etc.

Rec: Georgians 1922, Blossom Seeley 1923, Paul Whiteman Orch. 1923,

Frankie Trumbaur Orch. (Bix, Lang) 1927, Hackett-Teagarden-Hucko-Lesberg 1957,

Jimmy McPartland Orch. (Freeman, McGarity, Hucko, Kress, Lesberg, Wettling) 1956,

The Dukes of Dixieland 1958, The Silver Leaf Jazz Band 1993, The Titan Hot Five 1997, etc.

Concert Pitch

Verse:

A F F#dim 3 C7 F

Guess! Where do you think I'm go - in' when the winds start blow - in' strong?
Guess! What do you think I'm think - in' when you think I'm think - in' wrong?

Dm 3 A7 Dm

Guess! Where do you think I'm go - in' when the nights start grow - in' long? I
Guess! What do you think I'm think - in' when I'm think - in' all night long? I

F Bb F G7(b5) C7

ain't go - in' East, I ain't go - in' West, I ain't go - in' o - ver the cuck - oo's nest. I'm
ain't think - in' this, I ain't think - in' that, I can - not be think - in' a - bout your hat. My

F Bb D7 D7(b5) G7 C7

bound for the town that I love best, Where life is one sweet song;
heart does not start to pit - a - pat un - less I hear this song;

Chorus:

B C⁷ Gm⁷ C⁷ F

Way down yon - der in New Or - leans in the land of dream - y scenes,

F C⁷ Cdim C⁷ C+⁷ F F#dim

There's a gar - den of E - den, that's what I mean.

C⁷ Gm⁷ C⁷ F

Cre - ole ba - bies with flash - ing eyes soft - ly whis - per with ten - der sighs,

F⁷ **Optional 2-Bar Break:** B^b F+⁷ B^b A⁷ A^b7

"Stop! Oh, won't you give your la - dy fair a lit - tle smile?"

G⁷ **Optional 2-Bar Break:** C⁷ Cdim C⁷

Stop! You bet your life you'll lin - ger there a lit - tle while.

F Ddim F D^b7

(Opt.) There is Hea - ven right here on Earth, with those beau - ti - ful queens,
They've got an - gels right here on Earth, wear - ing lit - tle blue jeans,

F F#dim C⁷ F F#dim Gm⁷ C⁷

Way down yon - der in New Or - leans.

*The "D dim" chord in the next to last line was originally a "D minor".

Chord progression and musical notation for Tiger Rag - P. 2. The notation is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The piece is in common time (C).

Section D: Chords: B^b7, E^b, A^b, C⁷, Fm, F[#]dim, E^b, B^b7, E^b, E^b7.

Section E: Chords: A^b, E^b7. This section includes a "Solo Break:".

Section F: Chords: A^b, A^b7, D^b, Ddim, A^b, F⁷, B^b7, E^b7, A^b.

Solos at "E"

115

The Tiger Rag

The Firehouse Jazz Band

The Original Dixieland Jazz Band (LaRocca, Shields, etc.) 1917
 Rec: ODJB 1918, Ethel Waters 1922, Bix & the Wolverines 1924,
 Ted Lewis Orch. 1927, Louis Armstrong 1930, Mills Bros. 1931,
 Ray Noble Orch. 1934, Alvino Rey Orch. 1941, Lu Watters' Yerba
 Buena Jazz Band 1942, Les Paul & Mary Ford 1952, Firehouse Five
 Plus Two 1950, Bunk Johnson, Punch Miller, etc.

Concert Pitch

A B \flat F 7 B \flat

B \flat F 7 1. B \flat 2. B \flat

B Cues are Trom/Tuba C 7 F C 7 F

C 7 F C 7 F

B \flat F 7 B \flat

B \flat F 7 B \flat 7

C E \flat Solo Break:

E \flat B \flat 7 Solo Break:

B \flat 7 E \flat

B \flat 7 E \flat Solo Break:

116 The Muskrat Ramble

The Firehouse Jazz Band

Edward "Kid" Ory - 1926

Ory was an important New Orleans trombonist who had known the earliest jazz musicians. He later worked with Oliver, Armstrong, Morton, Carey, etc.

Record producer took the "r" out of Muskrat, but song copyrighted correctly.

Rec: Louis Armstrong 1926 & 1954, Sidney Bechet 1940, Eddie Condon's Band 1940, McGuire Sisters had hit record in 1954 using silly lyrics by Ray Gilbert.

Trombone Intro, band plays notes with "*" above:

Trombone Intro musical notation in bass clef, 4/4 time. The melody consists of eighth and quarter notes. Chords F, G, G \flat , F, F 7 are indicated above the staff with asterisks above the notes they apply to.

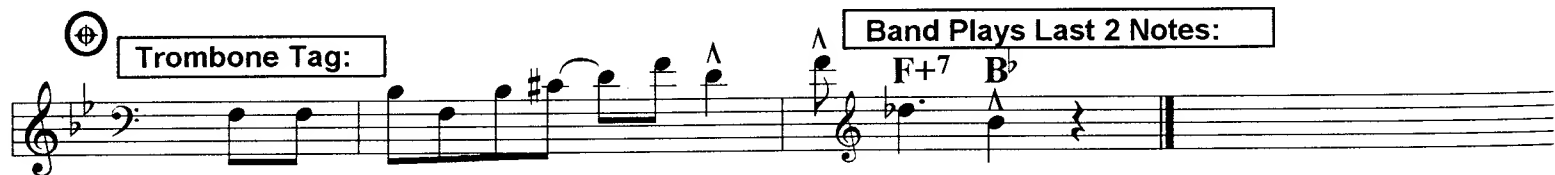
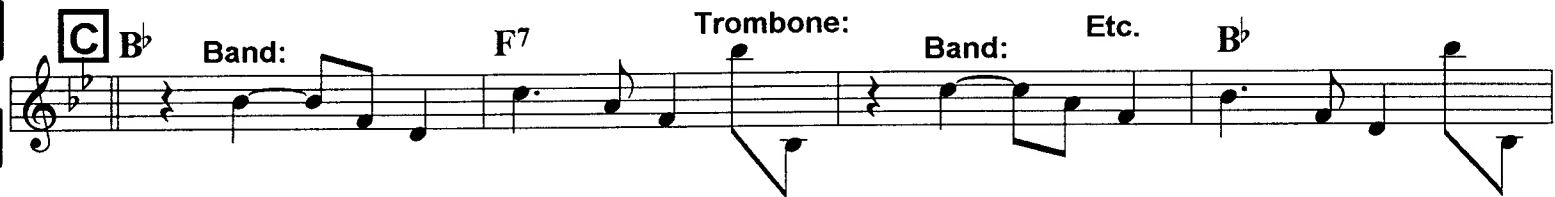
Full Ensemble:

Full Ensemble musical notation in treble clef, 4/4 time. The melody is written on a single staff. Chords B \flat , F 7 , B \flat , B \flat , Dm, A 7 , Dm, F 7 , B \flat , F 7 , B \flat , A 7 , A \flat 7 , G 7 , Cm, F 7 , B \flat are indicated above the staff. A box labeled **A** is at the beginning. A box labeled **Last Time: Jump to Tag** is above the final measure, which contains a circled cross symbol.

Play these 2 bars behind each solo:

Musical notation in treble clef, 4/4 time. The melody is written on a single staff. Chords C 7 , C $^+7$, F 7 , B \flat , F 7 , B \flat are indicated above the staff. A box labeled **B** is at the beginning.

Play these 2 bars behind each solo:



C Gm E^bdim E^bm⁶ Gm G⁷ G+

blues blues blues that you get from long - ing But the
 blues blues blues that you get from long - ing To hold
 blues blues blues that you get when mar - ried Wish - ing

Cm E^b6 D D⁷

blu some - est one blues that be - Are the
 that - you could be knee, But the
 that - you could be free, But the

G⁷ C⁷

sort of blues that's on my mind, they're the ver - y mean - est kind, the
 kind of blues that al - ways stabs, comes from hir - ing tax - i - cabs, the
 kind of blues that's good and blue, comes from buy - ing wine for two, the

F⁷ B^b E^b6 D⁷

blues my naught - y sweet - ie gives to me.
 blues my naught - y sweet - ie gives to me.
 kind of blues my sweet - ie gives to me.

Solos at "B"

Patter Chorus: First downbeat is on 3rd word ("blues") each verse:

Stop Time: There are blues you get from women when you see 'em goin' swimmin',
Band plays And you haven't got a bathin' suit yourself.
downbeats There are blues that get you quicker when you've had a lot of liquor,
every 2 bars: And someone goes and takes it off the shelf!

Time: There are blues you get from waitin' on the dock,
 Wondrin' if the boat's gonna' rock.
 There are blues you get from gettin' in a taxi cab and frettin'
 Each time you hear the bumper jump the clock.

Stop Time: There are blues you get from tryin' to keep your Uncle Bill from dyin',
Band plays And he afterward forgets you in his will.
downbeats There are blues you get from kisses when you're walkin' with the missus,
every 2 bars: And a chorus girl shouts "Hi, Bill!"

Time: There are blues that make you quiver gonna' make you shake and shiver,
 But the blues that make you want to end it all in the river,
 Are the Blues My Naughty Sweetie Gives To Me!

Struttin' With Some BBQ

The Firehouse Jazz Band

Lil Hardin Armstrong - 1923

By the way, "Barbeque" refers to a "hot date", a "cute chick", not to your lunch!

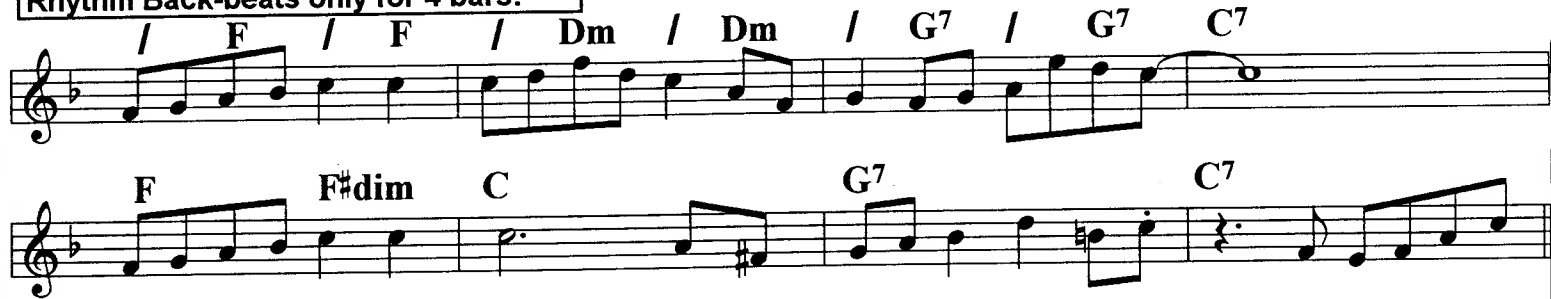
Lil played piano with "King" Oliver's band and later with Louis Armstrong's "Hot Five", and became Mrs. Armstrong.

From Louis' 1923 "Hot 5" recording:

Solo Cornet With Banjo:



Rhythm Back-beats only for 4 bars:



Yellen/Bigelow/Bates - 1924
Rec. by Belle Baker,
Cliff Edwards (Ukelele Ike), etc.
Ella Fitzgerald in 1955 film
"Pete Kelly's Blues"

HARD HEARTED HANNAH

The Vamp of Savannah
The Firehouse Jazz Band

119

Verse:

A E^b B^b+7 E^b B^b+7 E^b B^b+7 E^b E^b7

In old Sa-van-nah, I said, Sa-van-nah, The weath-er there is nice and warm;
You ought to see her, You ought to see her, Out-side she's just as soft as silk;

A^b A^bm E^b E^b7 A^b A^bm E^b B^b7

The cli-mate's of the South-ern brand, But here's what I don't un-der-stand;
But so-cial-ly she's hard as nails, She's just a gal who hates the males!

E^b B^b+7 E^b B^b+7 E^b B^b+7 E^b $D7$

They've got a gal there, A pret-ty gal there, Who's cold-er than an arc-tic storm; Got a
And when she's nas-ty, Oh, when she's nas-ty, She's 'bout as sweet as sour milk; Noth-ing

Gm $D7$ Gm $C7$ $F7$ B^b7

heart just like a stone; E-ven ice-men leave her a-lone. They call her
she likes bet-ter than Feed-in' pois-oned food to a man,

Chorus:

B E^b $D7$ D^b7 $C7$ $F7$

Hard Heart-ed Han-nah, the vamp of Sa-van-nah, The mean-est gal in town;

B^b B^b7 E^b **Break - 1 Bar:** $B7$ B^b7

Leath-er is tough but Han-nah's heart is tough-er; She's a gal who likes to see men suf-fer! To
2. Talk of your cold, re-frig-er-at-ing Ma-mas, Broth-er she's the po-lar bear's pa-jam-as! To

E^b $D7$ D^b7 $C7$ Fm $G7$ Cm E^b7

tease 'em and thrill 'em, to tor-ture and kill 'em, is her de-light, they say, I
2. An

A^b $B7$ E^b $D7$ D^b7

saw her at the sea-shore with a great big pan; There was Han-nah pour-ing wat-er on a
ev'ning spent with Han-nah sit-ting on your knees, Is like trav'-ling thru A-las-ka in your

$C7$ $F7$ B^b7 E^b **Solos at "B"**

drown-ing man, She's Hard Heart-ed Han-nah, the vamp of Sa-van-nah G. A. They call her
B. V. D.'s,

Ole Miss

The Firehouse Jazz Band

Concert Pitch

W. C. Handy - 1916

"Ole Miss" was the fastest train out of Memphis. The last strain of this song is often added to Handy's "Bugle Rag", and also to the "Bugle Call Rag" (1923) which is #357 in this book.

Musical score for "Ole Miss" in 4/4 time, Concert Pitch. The score is divided into two sections, A and B.

Section A: The first strain of the song, marked with a box 'A'. It begins with a C7 chord and continues with a series of eighth and quarter notes, ending with an F chord.

Section B: The second strain of the song, marked with a box 'B'. It begins with a Bb chord and continues with a series of eighth and quarter notes, ending with an F#dim chord.

The score includes various chords and melodic lines for the Firehouse Jazz Band. The chords are: C7, F, Bb, C, A7, Dm, Am, E7, Am, F7, Bb, F, D7, Gm, C7, F, Bbm6, F.

Segue

C C⁷ F

C⁷ F

C⁷ F

C⁷ F C⁷

D Solos Here: F F⁷ B^b F

C⁷ F D⁷ G⁷ C⁷

F F⁷ B^b A⁷

B^b Bdim F D⁷ G⁷ C⁷ F

Back to "D" for Solos,
Then Play "C" & "D" Out

Heebie Jeebies

The Firehouse Jazz Band

Boyd Atkins - 1925

Recorded: Louis Armstrong's 1926 version is credited with being the first recording of "scat" singing - Louis sometimes claimed he "dropped the sheet with the lyrics!"
Lovie Austin 1925, Ethel Waters 1926, Frank "Big Boy" Goudie & His Orch. Paris 1939, Chick Webb & His Orch. 1931, Banu Gibson 1983, etc.

A E \flat 7 A \flat

E \flat 7 A \flat **2-Bar Break:**

E \flat 7 A \flat A \flat 7

D \flat Ddim A \flat /E \flat F7 B \flat 7 E \flat 7 A \flat F7

B \flat 7 E \flat 7 A \flat **B** A \flat E \flat 7

E \flat 7 A \flat Cm

B \flat 7 E \flat 7 B \flat m

B \flat 7 E \flat 7 **Segue To "C":**

Vocal & Solos:

Vocal melody ad lib:

C **E^b7** **A^b**

I got the Heebies, the Heebie Jeebies, talkin' about those Heebie Jeebies,

E^b7 **A^b** **2-Bar Break:**

Blues that they call it boys, Mix it in with a little bit of joy! Say,

E^b7 **A^b** **A^b7**

Don't you know it? You sure do show it! Start it blue, I want to teach you, So

D^b **Ddim** **A^b/E^b** **F7** **B^b7** **E^b7** **A^b** **F7**

come on, Chaz, do that dance, called the Heebie Jeebies dance, Yes Sir!

B^b7 **E^b7** **A^b**

Mama's gonna' do the Heebie Jeebies dance.

The Charleston

The Firehouse Jazz Band

Cecil Mack & James P. Johnson - 1923

Johnson was outstanding "stride" pianist who influenced Fats Waller.

Introduced in musical "Runnin' Wild"

Rec: Paul Whiteman Orch. 1925, Ben Selvin Orch. 1925, California Ramblers 1925, Isham Jones Orch. 1926, Eddie Condon's Jazz Band, etc.

Concert Pitch

Verse:

A Gm Gm⁷ Gm⁶ Cm D⁷ Gm
 Car- o- lin- a, Car- o- lin- a, At last they got you on the map,

Gm Gm⁷ Gm⁶ A⁷ D F⁷
 With a new tune, Fun- ny blue tune, With a pe- cu- li- ar snap! You may

F⁷ B^b D⁷ Gm
 not be a- ble to buck or wing, Fox- trot, two- step, or e- ven sing, If you

F Fdim F B^bm C⁷ F⁷
 ain't got re- li- gion, in your feet, You can do this prance and do it neat.

The Charleston - P. 2

Chorus Bar 15 is sometimes "D7",
Chorus Bar 28 is sometimes "Ebm"

Chorus:

Charles- ton! Charles- ton! Made in Car- o- lin- a,
Some dance, Some prance, I'll say, There's noth- ing fin- er than the
Charles- ton, Charles- ton, Lord how you can shuf- fle,
Ev- 'ry step you do, Leads to some- thing new, Man I'm tell- ing you, It's a la- pa- zoo,
Buck dance, Wing dance, Will be a back num- ber, But the
Charles- ton, the new Charles- ton, That dance is sure- ly a com- er.
Some- time You'll dance it one time, The dance called the
Charles- ton, Made in South Car- o- line.

NAGASAKI

THE FIREHOUSE JAZZ BAND

Concert Pitch:

Harry Warren - 1928 - Lyrics: Mort Dixon
 (Both very prolific writers).
 Recorded: Ipana Troubadors 1928, Don Redman Orch.
 1932, Fletcher Henderson Orch. 1933, Putney
 Dandridge Orch. 1935, Quintet of the Hot Club of
 France, Casa Loma Orch., Benny Goodman Sextet, etc.

Verse:

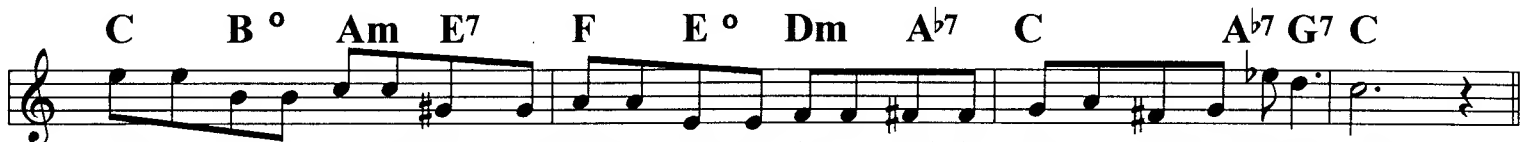
Cm E+ E^b F⁹ A^{b7} Cm E+ E^b F⁹ A^{b7}
 Fel- lows if you're on, I will spin a yarn, That was
 C Am A^{b7}(^{b5}) C G⁷ C A^{b7} G⁷
 told to me my a- ble sea- man Jones.
 Cm E+ E^b F⁹ A^{b7} Cm F⁷ E^b E^{b+} Cm
 Once he had the blues, So he took a cruise, Far a-
 G Am⁷ D⁷ G
 way from night clubs and from sax- o- phones.
 Fm G
 He said "Yo- ho I made a cer- tain port,
 Fm G Gdim G⁷
 And when you talk a- bout real he man sport":

Chorus:

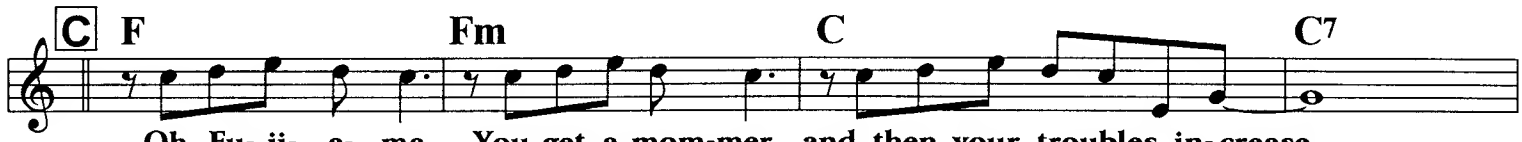
A C C^{#0} G⁷ C C^{#0} G⁷
 Hot gin- ger and dy- na- mite! There's nothin' but that at night!
 C B⁰ Am E⁷ F E⁰ Dm A^{b7} C A^{b7} G⁷ C
 Back in Na- ga- sa- ki where the fellers chew to- baccy and the women wick- y wack- y woo.



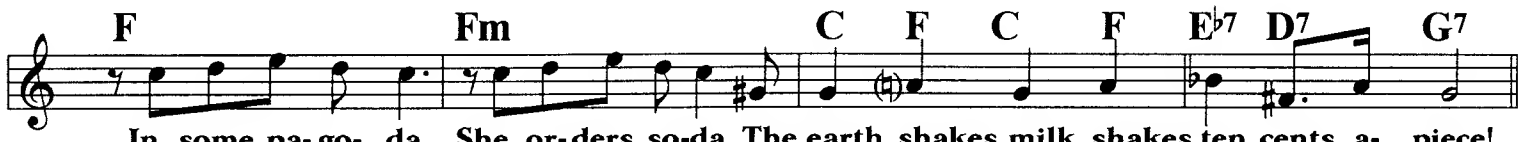
The way they can en-ter-tain, Would hur-ry a hur-ri-cane!



Back in Na-ga-sa-ki where the fellers chew to-bac-ey and the women wick-y wack-y woo.



Oh Fu-ji-a-ma, You get a mom-mer, and then your troubles in-crease,



In some pa-go-da, She or-ders so-da, The earth shakes milk shakes ten cents a- piece!

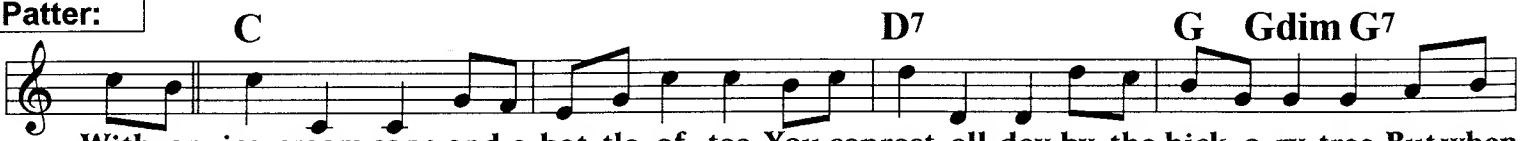


They kiss-ee and hug-ee nice, By Jin-go! It's worth the price!



Back in Na-ga-sa-ki where the fellers chew to-bac-ey and the women wick-y wack-y woo!

Patter:



With an ice cream cone and a bot-tle of tea You can rest all day by the hick-o-ry tree But when



night comes 'round Oh Gosh! Oh Gee! Moth-er, Moth-er, Moth-er, pin a rose on me.

Back to "Chorus"-

Louisiana

The Firehouse Jazz Band

J. C. "Jimmy" Johnson - 1927

(Empty Bed Blues, Take Your Tomorrow, Dusky Stevedore, etc. With Waller & Razaf wrote The Joint Is Jumpin' in 1937).

Lyrics: Andy Razaf & Bob Schafer

Rec: Paul Whiteman Orch. (with Bix, featuring Rhythm Boys) 1928, Bix & His Gang 1928, Count Basie Orch. 1940, Pete Kelly's Big 7 (Dick Cathcart, Matty Matlock) 1959, Pete Daily, Duke Ellington, Toots Mondello, Banu Gibson 1983, etc.

Concert Pitch

Verse:

A Fm D^b7 C⁷ Fm D^b7 C⁷ Fm B^bm Fm

My heart is heav - y, to see the lev - y, the fields of cane and corn.
I'm like a flow - er, torn from the bow - er, it was-n't wise to roam.

B^bm Fm D^b7 C⁷

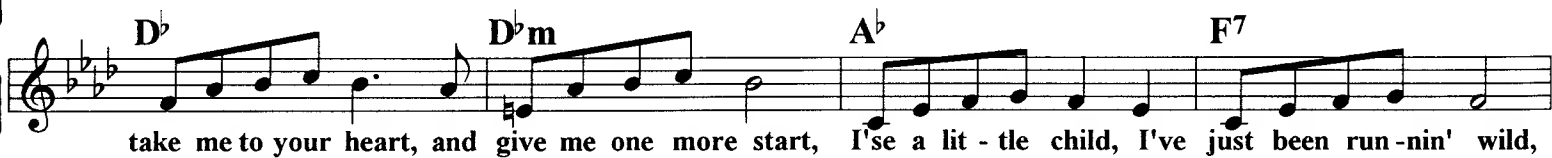
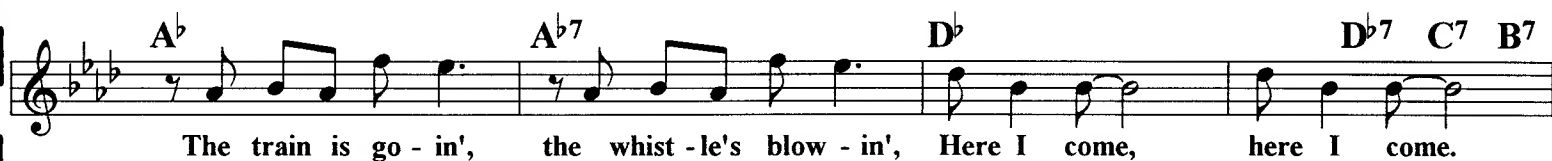
I've not for - got - ten my land of cot - ton, down where I was born.
That's why I'm yearn - ing to be re - turn - ing, to my home sweet home.

B^b7 E^b7

I'm thru knock - in' a - round, Be - cause I'm Dix - ie bound.
Tho' it's on - ly a shack, I'm glad to get back.

*These are the original 2 verses, 12 bars long.
Some instrumental versions, like Whiteman's,
have an extra 4 bars added.

Chorus:



Solos at "C"

First six staves of musical notation. The notation is in 4/4 time and features various chords and melodic lines. The chords are: Eb7, Ab, F7, Bb7, Eb7, Ab, Ab7, Db, C7, Db, Ab, F7, Bb7, Eb7, Ab.

Tromb. & Tuba Melody - Cornet & Clar. Afterbeats

Last four staves of musical notation. The notation is in 4/4 time and features various chords and melodic lines. The chords are: D, Fm, Bbm, C7, Fm, Eb7, Ab, Dbm, Bb, Cm7(b5), Dbdim, Bb7/D, Bb7.

Solos Here:

The musical score is written for a single melodic line in E-flat major. It begins with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The first staff starts with a box labeled 'E' and a repeat sign. The music features various chord changes indicated by symbols above the staff: E, E-flat, B-flat7, E-flat, E-flat7, A-flat, E-flat, E-flat dim, B-flat7, E-flat, F7, B-flat7, E-flat, E-flat7, A-flat, G7, A-flat, A-flat m, E-flat, C7, F7, B-flat7, E-flat, and E-flat7. A box labeled 'Back to "E" for Solos' is placed above the sixth staff, and a box labeled 'Pick-ups to "F":' is placed above the seventh staff. The eighth staff begins with a box labeled 'F' and a repeat sign. The score concludes with a final cadence on the tenth staff.

This page contains ten staves of musical notation for the piece "South Rampart". The key signature is two flats (Bb and Eb), and the time signature is 4/4. The notation includes various chords and melodic lines.

- Staff 1:** Chords: Bb7, Eb, C7.
- Staff 2:** Chords: F7, Bb7, Bb7.
- Staff 3:** Chords: Eb, Eb7.
- Staff 4:** Chords: Aab, G7.
- Staff 5:** Chords: Aab, Eb, C7.
- Staff 6:** Chords: F7, Bb7, Eb, Eb7, Eb+7.
- Staff 7:** Chords: Aab, Eb. A box labeled "G" is present at the beginning of the staff.
- Staff 8:** Chords: Aab, Eb.
- Staff 9:** Chords: Aab, Eb, Gm7, C7.
- Staff 10:** Chords: F7, Bb7, Eb, Aab7, Eb.

The South Rampart St. Parade

The Firehouse Jazz Band

Page 1 of 4

Ray Bauduc & Bob Haggart - 1937

Written by drummer & bassist in Bob Crosby Orch.

Rec: Bob Crosby Orch. (Spivak, Butterfield, Lawson, Matlock, E. Miller, Zurke, Lamare, Bauduc, Haggart, etc.) 1937, Nappy Lamare, Phil Napoleon, Jimmy Dorsey Orch., Dukes of Dixieland, etc.

Concert Pitch

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). The score is organized into measures across ten staves. Chord symbols are placed above the staff to indicate harmonic changes. The piece includes two main sections, A and B, and a final section C. Section A is marked with a box 'A' and a repeat sign. Section B is marked with a box 'B' and includes three 'Clarinet Solo:' markings. Section C is marked with a box 'C'. The score concludes with a final chord of A-flat major.

Chord symbols: E^b, A, B^b7, E^b, B^b7, E^b, B^b7, E^b, B^b7, E^b, C⁷, F⁷, B^b7, E^b, A^b, E^b7, A^b, A^b7, D^b, A^b, A^bm.

Nobody Knows You When You're Down & Out

The Firehouse Jazz Band

Jimmie Cox - 1923

Cox introduced song in Vaudeville.
Rec: Bessie Smith 1929, Clarence "Pine
Top" Smith 1929, Eddie Condon's Jazz
Band, Clancy Hayes, etc.

Verse:

I once lived the life of a mil-lion-aire, Spend-ing my mon-ey, I did-n't care,
Al-ways tak-ing my friends out for a good time, Buy-ing cham-pagne, gin and wine. But
just as soon as my dough got low, I could-n't find a friend, no place I'd go, If I
ev-er get my hands on a dol-lar a-gain, I'm gon-na squeeze it and squeeze it till the ea-gle grins.

Chorus:

No-bod-y knows you when you're down and out.
In your pock-et not one pen-n-y And your friends, you have-n't an-y. And
soon as you get on your feet a-gain, Ev-'ry-bod-y is your long lost friend.
It's might-y strange, with-out a doubt, But no-bod-y knows you when you're down and out, No,
No-bod-y knows you when you're down and out.

Squeeze Me

The Firehouse Jazz Band

127

Thomas "Fats" Waller & Clarence Williams - 1925

Rec: Louis Armstrong's Savoy Ballroom Five 1928, Tiny Parham's Band 1930, Louisiana Rhythm Kings (Red Nichols, J. Dorsey) 1930, Chick Webb Orch., Mildred Bailey & Her Alley Cats (Berigan, Johnny Hodges) 1935, Bechet-Spanier "Big Four" 1940, Bob Crosby Orch. 1937, Banu Gibson 1983, etc.

Concert Pitch

Verse:



Dad-dy, you've been dog-gone sweet on me. Dad-dy, you're the on-ly one I see. You know I



need but you, 'cause you're my man, You love me like no one can. Some-thing a-



bout you I can't re-sist, When you kiss me, Dad-dy, I stay kissed. Oh Dad-dy,

Chorus:



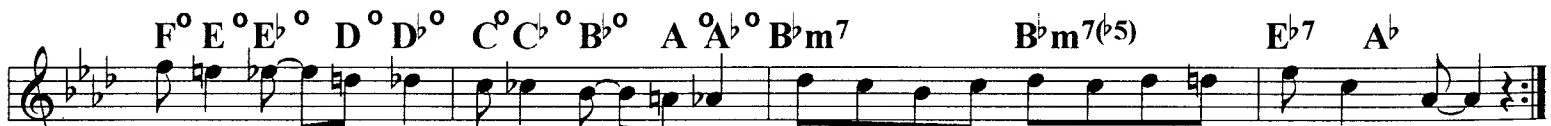
Squeeze me & squeeze me a-gain. Oh Pa-pa, don't stop 'til I tell you when. Oh Daddy,



squeeze me & squeeze me some mo-re, just like you did it be-fore! Oh Pa-pa,



Cu-pid is stand-in' right by. Oh Dad-dy, don't let your sweet ba-by cry. Just



pick me uh-uh-up, on your knee-ee-ee, I just get so "You know, Oh!" When you squeeze me!

Chicago

The Firehouse Jazz Band

Concert Pitch

Fred Fisher - 1922
 Rec: Ben Selvin Orch. 1922,
 Bar Harbor Society Orch. 1922,
 The Georgians (Guarente, Schutt, Morehouse)
 1922, Duke Ellington Orch. 1936, Coleman
 Hawkins Orch. 1940, Muggsy Spanier (Faz)
 1942, Tommy Dorsey Orch. 1945, etc.

A E^b $G^b \dim$ Fm^7 B^b7 Fm^7 B^b7

Chi - ca - go, Chi - ca - go, That tod-dl'-in' town, tod-dl'-in' town, Chi -

Fm^7 B^b7 E^b B^b7

ca - go, Chi - ca - go, I'll show you a - round, I love it,

E^b F^7

Bet your bot-tom dol-lar you lose the blues in Chi - ca - go, Chi - ca - go, The

Fm^7 B^b7 Fm^7 B^b7 E^b/G $E^b \dim/G^b$ Fm^7 B^b7

town that Bil - ly Sun - day could not put down! On

B E^b $G^b \dim$ Fm^7 B^b7 Fm^7 B^b7

State Street, that great street, I just want to say, just want to say, They

$Dm^7(b5)$ G^7 Cm C^7

do things they don't do on Broad - way, Say,

Fm $A^b m$ E^b $G^b \dim$

They have the time the time of their life, I saw a man, he danced with his wife, In Chi -

Fm^7 B^b7 Fm^7 B^b7 E^b $E^b \dim$ Fm^7 B^b7

ca - go, Chi - ca - go my home town!

Concert Pitch

Once In A While

The Firehouse Jazz Band

William H. Butler

Rec: Louis Armstrong 1927,

Golden State Jazz Band,

Sidney Bechet & Martial Solal, Paris 1957

129

Verse:

A C E^bdim Dm⁷ G⁷

Dm⁷ G⁷ G⁺7 C G⁺7 C G⁷

C Cm⁶ G Am⁶

D⁷ G Dm⁷ G⁷

Chorus:

B C E⁷

Am⁷ Gm⁶ C⁷

F F[#]dim C Em⁷ A⁷

D⁷ Dm⁷ G⁷

C C E⁷

Am⁷ Gm⁶ C⁷

F F[#]dim C Em⁷ A⁷

D⁷ Dm⁷ G⁷ C

Solos at "B"

Cues: Solo Break To Verse Only:

Mack the Knife

The Firehouse Jazz Band

This is one of those musically dull tunes which bores the band to tears, but the general public really likes. Smile as you play it and they'll hire you again next year!

Concert Pitch

Kurt Weill - 1928

From German "Three Penny Opera".

English lyrics: Marc Blitzstein

Rec: Dick Hyman Trio 1959, Bobby Darin (#1 Chart Record) 1959, Ella Fitzgerald 1960, Earl "Fatha" Hines 1972, Kid Thomas & His Algiers Stompers 1961, Louis Armstrong, etc.

1. Oh the shark has - pretty teeth, Dear,
and he keeps them - pearly white.
Just a jackknife - has Mac Heath, Dear,
but he keeps it - out of sight.

2. When the shark bites - with his teeth, Dear,
scarlet billows - start to spread.
Fancy gloves tho' - wears Mac Heath, Dear,
so there's not - a trace of red.

3. On the sidewalk - Sunday morning,
lies a body - oozing life.
Someone sneakin' - 'round the corner,
could that someone - be Mack the Knife?

4. From a tugboat - by the river,
a cement bag's - dropping down.
The cement's just - for the weight, Dear,
bet you Mackie's - back in town.

5. Louie Miller - disappeared, Dear,
after drawing - out his cash.
And Mac Heath spends - like a sailor,
did our boy - do something rash?

6. Sukey Tawdry - Jenny Diver,
Polly Peachum - Lucy Brown.
Oh, the line forms - on the right, Dear,
bet you Mackie's - back in town!

What A Wonderful World

The Firehouse Jazz Band

131

George Weiss & Bob Thiele - 1967

Popularized by the Louis Armstrong recording.

A F Am B^b Am Gm⁷ F A⁷ Dm ³

I see trees of green, red ros-es too, I see them bloom for me and you, and I

D^b ³ Gm⁷/C C⁷ ³ F F+ B^b maj⁷ C⁷

think to my-self what a won-der-ful world. I see

B F Am B^b Am Gm⁷ F A⁷ Dm ³

skies of blue and clouds of white, the bright bles-sed day, the dark sa-cred night, and I

D^b ³ Gm⁷/C C⁷ ³ F B^b F

think to my-self what a won-der-ful world. The

C C⁷ F C⁷ F

col-ors of the rain-bow, so pret-ty in the sky are al-so on the fac-es of peo-ple go-in' by. I see

Dm C/E Dm/F C/G Dm/F F[#]dim Gm⁷ F[#]dim C⁷

friends shak-in' hands, ³ say-in' "How do you do!" They're real-ly say-in' "I love you". I hear

D F Am B^b Am Gm⁷ F A⁷ Dm ³

ba-bies cry, I watch them grow, they'll learn much more than I'll ev-er know, and I

D^b ³ Gm⁷/C C⁷ ³ F Am⁷(^b5) D⁷

think to my-self what a won-der-ful world. Yes, I

Gm⁷ ³ C⁷(^b9) ³ F B^b6 F

think to my-self What a Won-der-ful World.

Mobile

The Firehouse Jazz Band

Robert Wells & David Holt - 1954
 Rec: Clancy Hayes, Julius LaRosa,
 Bob Scobey's Frisco Jazz Band,
 Transcribed by "Banjo Bob" Stevens

Concert Pitch

A F A⁷ D⁷

They saw a swal-low build-ing her nest, I guess they fig-ured she knew best, so they

G⁷ C⁷ F G^bdim Gm⁷ C⁷

built a town a-round her, and they called it Mo-bile, (Where's that?) Al-a-bam-a.

B F A⁷ D⁷

They took a swamp land heav-y with steam, They add-ed peo-ple with a dream, and the

G⁷ C⁷ F B^b7 F

dream be-came a heav-en by the name of Mo-bile.

C A⁷ D⁷

Pret-ty soon the town had grown 'til they had a slide trom-bone,

G⁷ C⁷

They found a man who played pi-a-no, and that swal-low, she sang so-pran-o!

D F A⁷ D⁷

No use in won-drin' where you should go, it's on the Gulf of Mex-i-co, where the

G⁷ C⁷ F A⁷ D⁷

south-ern belles are ring-in', and the cli-mate's i-deal; It's a

G⁷ C⁷ F B^b7 F

hon-ey-suc-kle heav-en by the name of Mo-bile.

Seems Like Old Times

Arthur Godfrey's Theme Song
The Firehouse Jazz Band

133

Carmen Lombardo & John J. Loeb - 1945

Introduced: Guy Lombardo Orch. 1946,

Rec: Vaughn Monroe 1946, Kate Smith 1946, McGuire Sisters 1957, Bobby
Sherwood Orch., Eddie Condon's Jazz Band (with Hackett, Hucko, Lesberg).

Concert Pitch

A D7



B D7



I Ain't Gonna' Give Nobody None of My Jelly Roll

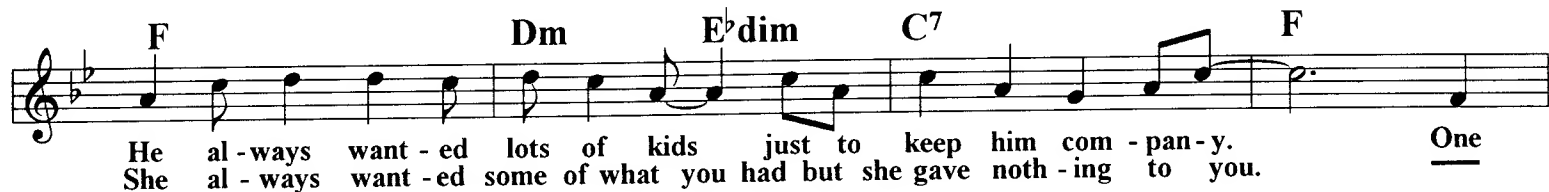
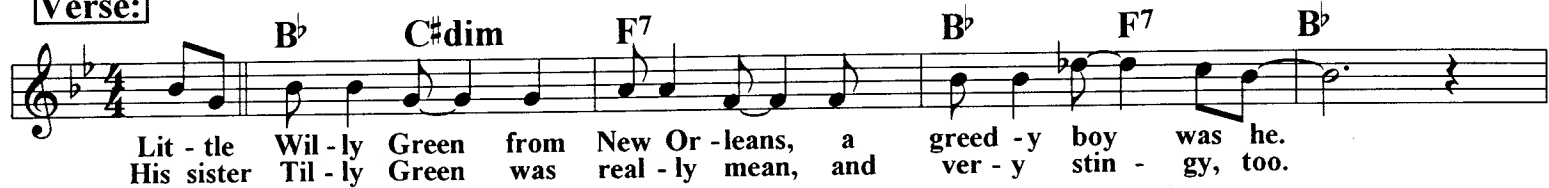
The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919

Rec: Mezzrow-Ladnier Quintet (with Pops Foster) 1938, Sidney Bechet & His New Orleans Feetwarmers 1941, Eddie Condon's Jazz Band, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.

Transcribed by "Banjo Bob" Stevens

Verse:



I Ain't Gonna' Give Nobody None - P. 2

Chorus:

A

B^b

G⁷

C⁷

ain't gon-na' give no-bod-y none of my Toot-sie Roll, (Toot-sie Roll) I
ain't gon-na' give no-bod-y none of my jel-ly roll. (jel-ly roll) I

F⁷

B^b

would-n't give you a piece of my sweet, not to save your soul! (save your soul!)

G⁷

C⁷

Dad-dy told me to-day, Just be-fore he went a-way, If I'd
Mom-ma told me to-day, Just be-fore she went a-way;

C⁷

F⁷

Two-bar Break:

be a good boy, He'd bring me a toy; And I'm my Dad-dy's pride and joy! You
If I'd be a good lit-tle girl, She might put my hair in curls! You

B

B^b

G⁷

C⁷

know there ain't no need in your just hang-in' a-round, (hang-in' a-round) I

F⁷

D⁷

know you want it, but I'm-a gon-na' turn you down. My
My

E^b

Edim

B^b

G⁷

Toot-sie Roll is sweet! And you know it can't be beat! I
jel-ly roll is sweet!

E^b

Edim

B^b/F

G⁷

C⁷

F⁷

B^b

Back to "A"

know you want it, but you can't have it! I ain't a gon-na' give you none!

Interlude To 2nd Verse:

B^b

D^bdim

Cm⁷

F⁷

B^b

D^bdim

Cm⁷

F⁷

To "Verse":

The Yama Yama Man

The Firehouse Jazz Band

Concert Pitch

Mysterioso:

Collin Davis & Karl Hoschna - 1908

From Broadway show "3 Twins"

Rec: Ada Jones & Victor Light Opera Company - 1909,

Terry Lightfoot's Jazzmen 1964, etc.

Rhythm plays afterbeats
in bars 1 & 5:

Verse:

Ev - 'ry lit - tle tot at night is a - fraid of the dark, you know.
Great big sta-ry eyes you see, so you cov - er up your head,

Some But big that Ya-ma man they see, when off to bed they go.
But that Ya-ma man is there, stand-ing right be - side your bed!

Chorus:

Ya - ma, Ya - ma, the Ya - ma man, Ter - ri - ble eyes and a long bo - ney hand.

If you don't watch out he'll get you with-out a doubt, If he can!

May-be he's hid - in' be - hind the chair, Read-y to spring out at you un - a - ware!

Run to your Ma - ma cuz' here comes the Ya - ma Ya - ma man!

Four Or Five Times

The Firehouse Jazz Band

Byron Gay - 1927 - Lyrics: Marco Hellman

Theme of Jimmie Noone Orchestra

Rec: Noone's Apex Club Orch. 1928, McKinney's Cotton Pickers 1928, Chocolate Dandies 1928, King Oliver 1928, Jimmy Lunceford Orchestra (Arr. & voc. by Sy Oliver) 1935, Bechet-Spanier Big Four 1940, Jimmy Noone Orch. 1937, Woody Herman 1943, Kid Ory 1954, etc.

136

Concert Pitch

A E^b E^{dim} B^b/F B^b7 E^b E^{dim} B^b/F B^b7

I'm nev - er a flop. I start and don't stop.

E^b Cm^7 F^7 B^b7

Just keep stroll - ing, keep the ball a - roll - ing!

E^b E^{dim} B^b/F B^b7 E^b B^b Cm

This is - n't a boast, but what I like most,

Gm^7 Cm F^7 B^b B^b7 B^b+7

is to love some - one who is true who will love me too. Four or five

B E^b F^9

times, Four or five times. There is de -

B^b7 E^b B^b+7

light, do - ing things right, Four or five times. May - be I'll

E^b E^b7 A^b A^bm

sigh, May - be I'll cry, But if I

E^b E^{dim} B^b7/F B^b7 E^b A^bm^6 E^b B^b+7

die, I'm gon - na' try, Four or five times. Four or five

137

Petite Fleur

The Firehouse Jazz Band

by Sidney Bechet - 1959

Born in New Orleans 1897, Died Paris 1959. Played clarinet with most all of the N.O. greats. Switched mostly to soprano sax in early 1920's. Distinctive vibrato and exciting style, widely recorded. Sometimes very difficult to work with.

Concert Pitch

A D7 Gm

A7 D7 Gm

B D7 B \flat Bdim

Cm7 F7 B \flat D7 Gm Cm

C Am7 \flat 5 Am7 \flat 5/G D7/F# D7 Gm Gm/F Em7 \flat 5

A7 D7 E \flat 7 D7

Petite Fleur - P.2

The musical score consists of six staves, each with a key signature of two flats (Bb and Eb) and a common time signature (C). The staves are labeled with square boxes containing the letters D, E, and F, indicating different sections or systems.

Staff 1 (D): Chords: D7, Gm, Gm/F. The melody features a triplet of eighth notes in the second measure.

Staff 2: Chords: Am7(b5)/Eb, D7, Gm, Cm, Gm, G7. The melody features a triplet of eighth notes in the final measure.

Staff 3 (E): Chords: G7, Dm7, G7, Cm, Cm6, Cm/Bb. The melody features two triplet markings over eighth notes in the second and fourth measures.

Staff 4: Chords: F7/A, F7/G, F7, Bb, Eb, D7. The melody features two triplet markings over eighth notes in the second and fourth measures.

Staff 5 (F): Chords: D7, Gm, Gm/F. The melody features a triplet of eighth notes in the second measure.

Staff 6: Chords: Am7(b5)/Eb, D7, Gm, Cm, Gm. The staff concludes with a double bar line and repeat dots.

138

Singin' the Blues

Adapted from 1927 Bix & Tram version
The Firehouse Jazz Band

Concert Pitch

Horns & Splash Cym. Only Play Intro:

Con Conrad & J. Russell Robinson - 1920

Both men were prolific composers.

This song was introduced by the ODJB in 1920, with Robinson as pianist, in a medley with Margie.

Recorded in 1927 by Bix & Tram (Eddie Lang, etc.) became jazz classic.



Add Rhythm Section:



2-Bar Break:



Concert Pitch

Verse can be Cornet solo:

Angry

The Firehouse Jazz Band

Henry Brunies-Jules Cassard-Merritt Brunies-1923
Rec: NORK (Mares, G. Brunies, Roppollo) 1923,
Ted Lewis 1925, Tiny Hill 1939, Kay Starr 1951, Bob
Crosby Orchestra 1939, Earl Hines Orch. 1934, etc.

139

Verse:

True love nev - er does run smooth, at least that's what I'm told.
And if that is true then ours must be as good as gold, 'Cause
ev - 'ry night we bat - tle and I beg you for a kiss, that's when I
have to start ex - plain - in', and it sounds a - bout like this:

Chorus:

An - gry, please don't be an - gry, 'Cause I was
on - ly teas - ing you.
I would - n't e - ven let you think of leav - in',
Don't you know I love you true?

A

Just be - cause I took a look at some - bod - y else,
That's no rea - son you should put poor me on the shelf.
An - gry, please don't be an - gry, 'Cause I was
on - ly teas - ing you.

Solos at "Chorus"

Bluin' The Blues

The Firehouse Jazz Band

Henry Ragas - 1918

Pianist with the ODJB. Died in flu epidemic just before their famous 1919 trip to England. Replaced by J. Russell Robinson.

Rec: Original Dixieland Jazz Band 1918, Muggsy Spanier's Ragtime Band 1939, etc.

Concert Pitch

Swing 8th Notes:

Staff 1: B^b B^b7 E^b F^7 *pp* *f*
Staff 2 (A): B^b B^b7
Staff 3: E^b7 G^b7 B^b A^7 A^b7 G^7
Staff 4: C^7 F^7 B^b F^7 B^b
Staff 5 (B): B^b G^b7 B^b B^b7 *pp* *f*
Staff 6: E^b7 G^b7 B^b A^7 A^b7 G^7 *f*
Staff 7: C^7 F^7 B^b F^7 B^b

Full Band Plays 4 Bars:

C B^b G^b7 B^b B^b7

pp *f*

Solos:

E^b7 G^b7 B^b A^7 A^b7 G^7

C^7 F^7 B^b F^7 B^b F^7

To "C" for Solos

D B^b B^b7

E^b7 G^b7 B^b A^7 A^b7 G^7

C^7 F^7 B^b F^7

E B^b G^b7 B^b F^7 B^b

pp *f*

A Huggin' & A Chalkin'

The Firehouse Jazz Band

Clancy Hayes & Kermit Goell - 1946

Hayes was the best-known male Dixieland vocalist. Played 6-string banjo.

Joined Lu Watters' Yerba Buena Jazz Band in 1938, Bob Scobey's Frisco Jazz Band in 1949, worked with Turk Murphy's band and the Firehouse Five Plus Two. Charter member of "World's Greatest Jazz Band".

Verse:

B^b **Gm** **C⁷** **F⁷**

I got a gal that's might-y sweet, With big blue eyes and ti-ny feet. Her
No-bod-y ev-er said I'm weak, My bones don't ache and my joints don't creak. But

B^b **F⁷** **Break:** **C⁷** **F⁷** **B^b** **B^b7**

name is Ros-a-belle Ma-gee, and she tips the scale at three-o-three. Oh!
I grow ab-so-lute-ly limp, Ev-'ry time I kiss my ba-by blimp. Oh!

Chorus:

E^b **C⁷** **F⁷**

Gee, but ain't it grand to have a girl so big and fat that when you go to hug her

F⁷ **B^b9**

You don't know where you're at, you Have to take a piece of chalk in your hand and

F⁷ **B^b9** **E^b**

hug a way and chalk a mark to see where you be-gan, One day, I was a
One day, I had a
One day, I was a

C⁷ **Fm** **C⁷** **Fm**

hug-gin' and a chalk-in' and a chalk-in' and a hug-gin' a-way, When I
yen for some one lean-er, she was mean-er than a mink in a pen, So I
hug-gin' and a chalk-in' and a beg-gin' her to be my bride, When I

A^b **Adim** **E^b** **C⁷** **F⁹** **B^b7**

met an-oth-er fel-la with some chalk in his hand Com-in' a-round the oth-er
left her now I'm hap-py as a fel-la could be, Hun-gin' and chalk-in' once a-
met an-oth-er fel-la with some chalk in his hand Com-in' a-round the oth-er

E^b **C⁷** **F⁹** **B^b7** **E^b** **Solos at "Chorus"**

way 'round the moun-tain, Com-in' a-round the oth-er way.
gain 'round my Ro-sie, Hug-gin' and chalk-in' once a-gain.
side 'round the moun-tain, Com-in' a-round the oth-er side.

South

The Firehouse Jazz Band

142

Bennie Moten - 1924

Rec: Bennie Moten's Kansas City Orch.,
Hot Lips Page, Lawson-Haggart Jazz Band,
Pete Dailey's Dixieland Band, Bob Scobey's
Frisco Jazz Band (vocal by Clancy Hayes), etc.

Concert Pitch

A E^b

Down be-low that old Dix-on Line, There's a place that real-ly is fine.

B^b7 E^b

Don't you know jus' what I'm talk-in' a-bout? Ya' wan'-na find out? Then take a trip with me

E^b

down be-low that old Dix-on Line, Where the sun is hap-py to shine.

B^b7 E^b

Where a friend-ly face is com-mon to see, That's where I'm long-in' to be. Where the

B B^b7 $B^b\dim$ B^b7 E^b B^b+7 E^b

folks and hap-py and gay, and the eas-y way is the right way. Where the

B^b7 $B^b\dim$ B^b7 E^b **2-Bar Break:**

bees make hon-ey all day, Don't you know you're right next to Heav-en down South. Where the

B^b7 $B^b\dim$ B^b7 E^b B^b+7 E^b D^7 D^b7

moon shines mel-low and bright, and the breez-es play tag with the night.

C^7 Fm B^b7 E^b

There's where those sun-down gals hold you tight, Law-dy how I love the South.

You Took Advantage of Me

The Firehouse Jazz Band

Many musicians play the 2nd note as a "G" throughout, but the "Bb" is original.

Concert Pitch

Richard Rodgers & Lorenz Hart - 1928

Rec: Paul Whiteman Orch. (Bix, Trumbauer, voc. Bing Crosby) 1928, Bunny Berigan & His Blue Boys (E. Sampson, E. Miller, R. Bauduc) 1935, Lee Wiley voc. (Kaminsky, Freeman, Wettling, Bushkin) 1940, Eddie Condon & His Windy City Seven 1938, etc.

A E^b Edim Fm⁷ B^b7 E^b F[#]dim Fm⁷ B^b7

I'm a sent-i-ment-al sap, that's all. What's the use of try-ing not to fall? I

E^b E^b7 A^b A^bm E^b F7 B^b7 E^b B^b+7

Have no will, You've made your kill 'Cause you took ad-vant-age of me!

E^b Edim Fm⁷ B^b7 E^b F[#]dim Fm⁷ B^b7

I'm just like an ap-ple on a bough, And you're gon-na' shake me down some-how, So

E^b E^b7 A^b A^bm E^b F7 B^b7 E^b G7

what's the use, you've cooked my goose, 'Cause you took ad-vant-age of me!

B Cm D7 G7 C7 F7 B^b7 E^b

I'm so hot and both-ered that I don't know my el-bow from my ear; I

Cm D7 G7 C7 F7 B^b7 E^b B^b+7

suf-fer some-thing aw-ful each time you go, And much worse when you're near!

E^b Edim Fm⁷ B^b7 E^b F[#]dim Fm⁷ B^b7

Here I am with all my bridg-es burned, Just a babe in arms where you're con-cerned, So

E^b E^b7 A^b A^bm E^b F7 B^b7 E^b

lock the doors and call me yours, 'Cause you took ad-vant-age of me!

Somebody Stole My Gal

The Firehouse Jazz Band

144

Leo Wood - 1918

Rec: Ted Weems Orch. 1924, Bix Beiderbecke & His Gang 1928,

Benny Moten's Kansas City Orch. (Count Basie) 1930, Ted Lewis Orch. 1931,

Frankie Franko & His Louisianians (Punch Miller, Omer Simeon, etc.) 1930,

Sidney Bechet & His Vogue Jazzmen (Jonah Jones) Paris 1954, etc.

Concert Pitch

Bass Pick-ups: **A** E^b G^bdim B^b7/F B^b7

Some - bod - y stole my gal.

B^b7 B^b+7 E^b E^b7 D7 D^b7

Some - bod - y stole my pal.

C7 F7

Some - bod - y came and took her a - way.

F7 B^b7 **2-Bar Break:**

She did - n't ev - en, say she was leav - in'.

B E^b G^bdim B^b7/F B^b7

The kis - ses I love so,

B^b7 A^b7 G7 B^b7

He's get - tin' now I know. But

E^b E^b7

Gee! I know that she, would come to

A^b A^bm

me, if she could see, her

E^b A^bdim A^bdim Cm/G F7

bro - ken - heart - ed, lone - some pal.

Fm7 B^b7 E^b A^b7 E^b

Some bod - y stole my gal!

145

Louis-i-an-i-a

The Firehouse Jazz Band

Joe Darensbourg
 Rec: George Lewis' Ragtime Band 1953,
 Dukes of Dixieland 1958, etc.
 Transcribed by "Banjo Bob" Stevens

Concert Pitch

F+7 **A** B \flat F+ B \flat G7 C7 F7 B \flat F+

I'm go-in' home where I was born, Nev-er more to roam. When

B \flat F+ B \flat G7 C7 F7

I get there I'm gon'-na run down to Bour-bon Street and have some fun.

B \flat Bdim F7 C7 F7

Ram-part Street I'll be see-in' you, to bar-rel-house a lit-tle and eat chick-en stew. In

B G7

L - O - U - I - S - I - A - N - A, Lou -

C7

i - si - an - i - a. It's

F7

New Or - leans and Cre - ole queens to

B \flat D \flat dim F7/C F7

chase your blues a - way.

C **G7**

Mis - sis - sip - pi won't you roll a - long, and hur - ry

C7

me on back to you. Red

E♭ **Edim** **B♭/F** **D7/F#** **G7**

beans and rice in Par - a - dise, Lou -

C7 **F7** **B♭** **G7**

is - i - an - i - a, I'm com - in' to ya', Lou -

C7 **F7** **B♭** **Solos at "B"**

is - i - an - i - a.

I Wish I Could Shimmy Like My Sister Kate

The Firehouse Jazz Band

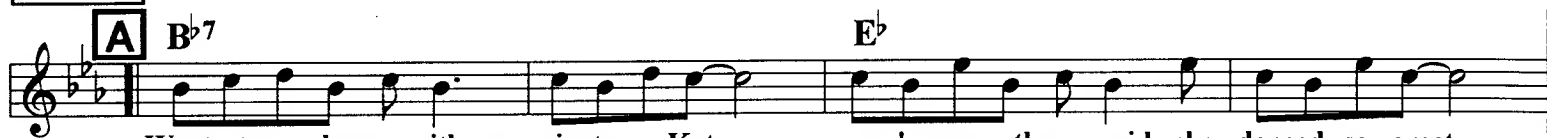
Taken from the "Muggsy" arrangement:

A. J. Piron - 1919 (Probably written by Louis Armstrong & sold to Piron).

Recorded: The Georgians 1922, Boyd Senter & His Senterpedes (Dorseys, Lang, etc.) 1928, Muggsy Spanier's Ragtime Band 1939, Bunk Johnson 1944, etc.



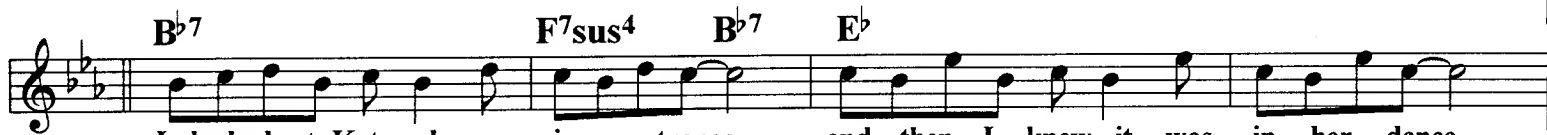
Verse:



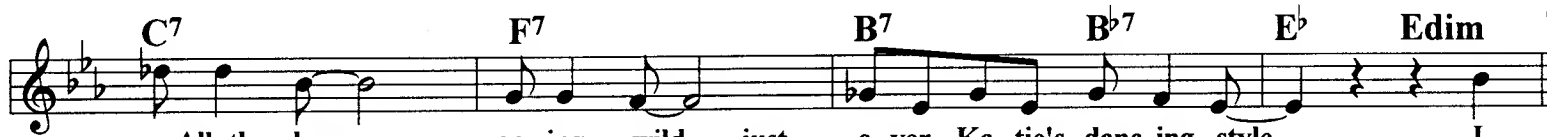
Went to a dance with my sis-ter Kate, ev-'ry-one there said she danced so great.



I re-al-ized a thing or two, then I got wise to some-thing new,

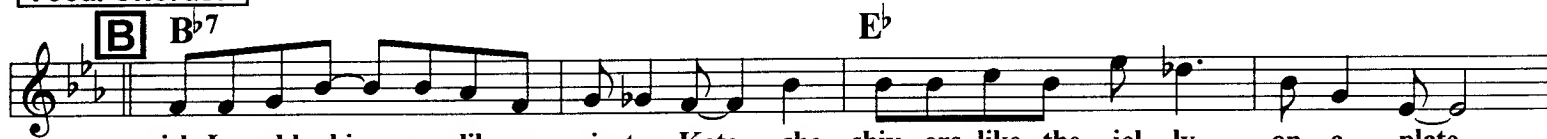


I looked at Kate, she was in a trance, and then I knew it was in her dance.



All the boys are go-ing wild just o-ver Ka-tie's danc-ing style. I

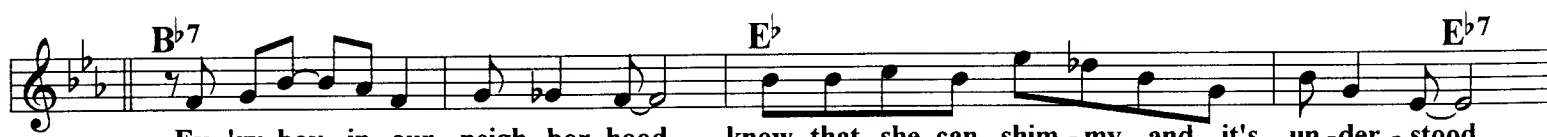
Vocal Chorus:



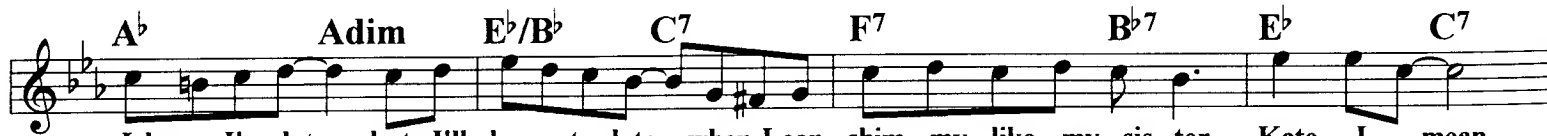
wish I could shim-my like my sis-ter Kate, she shiv-ers like the jel-ly on a plate.



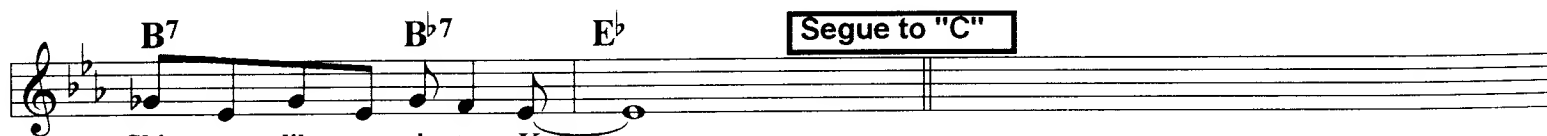
My mam-my want-ed to know last night, why all the boys treat sis-ter Kate so nice.



Ev-'ry boy in our neigh-bor-hood, know that she can shim-my and it's un-der-stood.



I know I'm late, but I'll be up to date, when I can shim-my like my sis-ter Kate, I mean,



Shim-my like my sis-ter Kate.

Solos here; Play as written for out-chorus:

First staff of music. Chord: **C** **B^b7**. Chord: **E^b**.

Second staff of music. Chord: **B^b7**. Chord: **E^b**. **2-Bar Break:** **Trombone:** **All:** *fz fz fz*.

Third staff of music. Chord: **B^b7**. Chord: **E^b**. Chord: **E^b7**.

Fourth staff of music. Chord: **A^b**. Chord: **Adim**. Chord: **E^b/B^b**. Chord: **C7**. Chord: **F7**. Chord: **B^b7**. Chord: **E^b**. Chord: **C7**.

Fifth staff of music. Chord: **F7**. Chord: **B^b7**. Chord: **1. E^b**. Chord: **Last Time: E^b**. Chord: **Bass Drum: Thump Thump**. Chord: **mp**.

Shake That Thing

The Firehouse Jazz Band

"Papa" Charlie Jackson - 1926

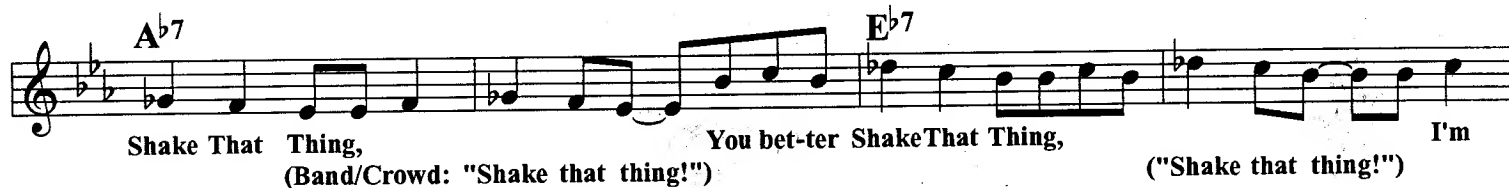
Rec: Jimmy O'Bryant (Jazz clarinetist played with Lovie Austin's Blues Serenaders, Ida Cox, Ma Rainey, etc.) 1926, Eva Taylor 1926, Art Hodes (w/ Pops Foster & Max Kaminsky), Joe "Wingy" Manone, Turk Murphy's Jazz Band (w/ Bob Scobey, Bob Helm) 1947, Lu Watters' Yerba Buena Jazz Band (Reunion with Turk, etc.) 1963, Frank "Big Boy" Goudie, etc.

Concert Pitch

In a Raucous Style



I woke up this mornin' 'bout half-past-four, I told my baby couldn't use her no more. You better
Well, my little girl she's nice and round, She can look up long as I can look down.
Down in Georgia got a dance that's new, There ain't nothin' to it, it's easy to do, Called
My Uncle Dud, Sick in bed, The doc-tor says he's almost dead, From
Now the old folks are doin' it, the young folks too, The old folks learn the young folks what to do, It's

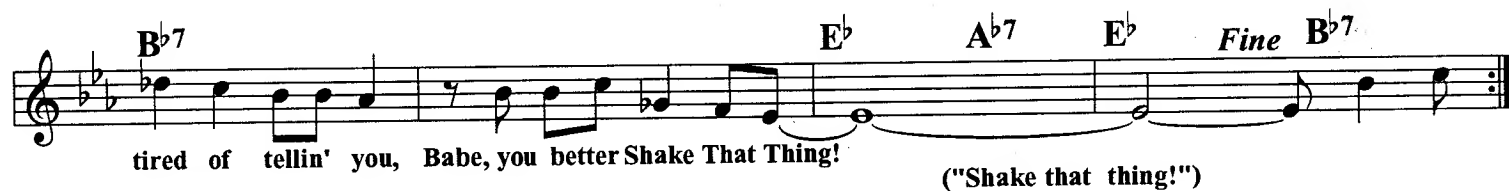


Shake That Thing,

(Band/Crowd: "Shake that thing!")

You bet-ter Shake That Thing,

("Shake that thing!")



tired of tellin' you, Babe, you better Shake That Thing!

("Shake that thing!")

Play "B" only on cue:

Stop Time Charleston Lick:



Rowdy 2-Beat Dixie:



Back to "A" for solos:

When You Wore a Tulip

The Firehouse Jazz Band

148

Percy Wenrich - Lyrics by Jack Mahoney - 1914
Wenrich wrote: Sail Along Silvery Moon, Put On Your Old Grey Bonnet
Recorded: Jimmy Dorsey, Firehouse Five Plus Two, Judy Garland-Gene Kelly, Tiny Hill, Bunk Johnson, George Lewis

Concert Pitch

A **B^b** **B^b7**

When you wore a tul - ip, a sweet yel - low tul - ip, and

E^b **B^b** **B^b7**

I wore a big red rose,

E^b **E^bm** **B^b** **G7**

When you ca - ressed me, 'twas then Heav - en blessed me, what a

C7 **F7**

bles - sing no one knows.

B **B^b** **B^b7**

You made life cheer - y, when you called me dear - ie, 'twas

E^b **D7**

down where the blue grass grows, Your lips were

G7 **C7**

sweet - er than jul - ep, when you wore that tul - ip and

F7 **B^b**

I wore a big red rose.

149

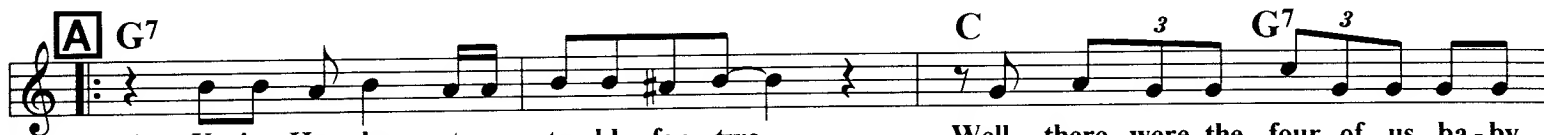
Your Feet's Too Big

The Firehouse Jazz Band

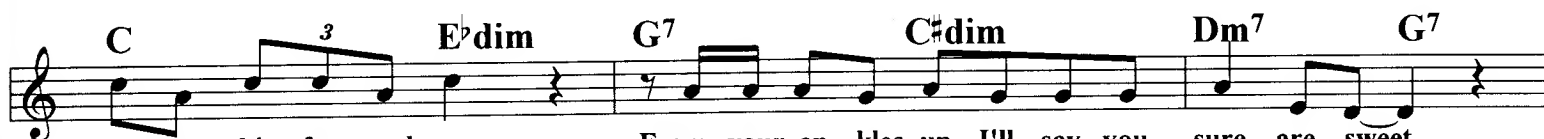
Benson/Fisher - 1935
Popularized by
"Fats" Waller

Intro:

Bass, Piano L.H., Bass Drum:



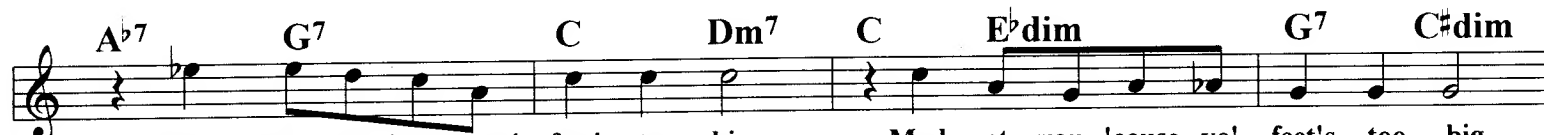
1. Up in Har-lem at a ta-ble for two, Well, there were the four of us ba-by,
(Spoken:) Your girl, she likes you, she said she thinks you're nice, She says you got what it takes to



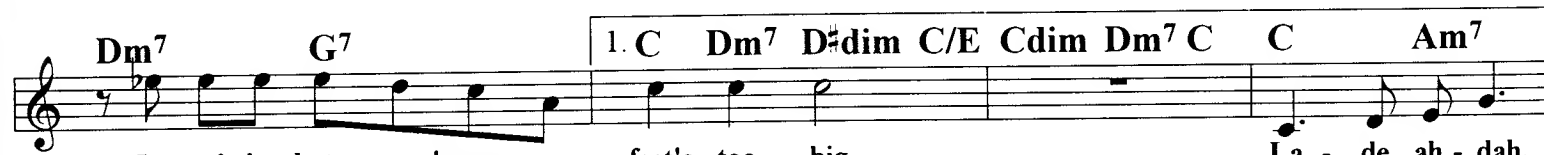
me, your big feet and you. From your an-kles up, I'll say you sure are sweet,
take her to paradise. She likes your face, says she loves your rig, But



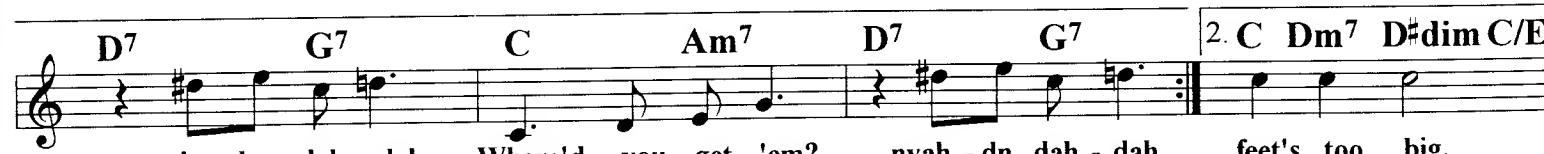
But from there down, ba-by, you're just too much feet! Your feet's too big.
look at 'em... look at 'em.... your feet's too big!



Don't want you 'cause yo' feet's too big. Mad at you 'cause yo' feet's too big.



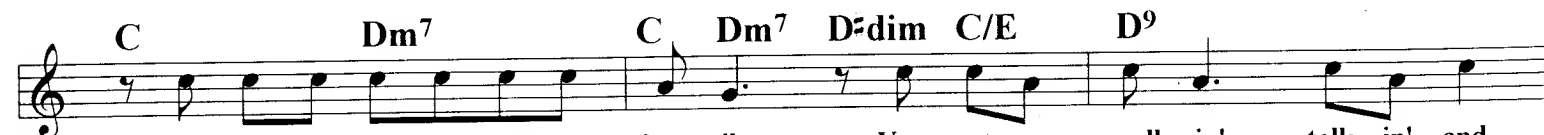
I real-ly hate you 'cause your feet's too big. La - de ah - dah,



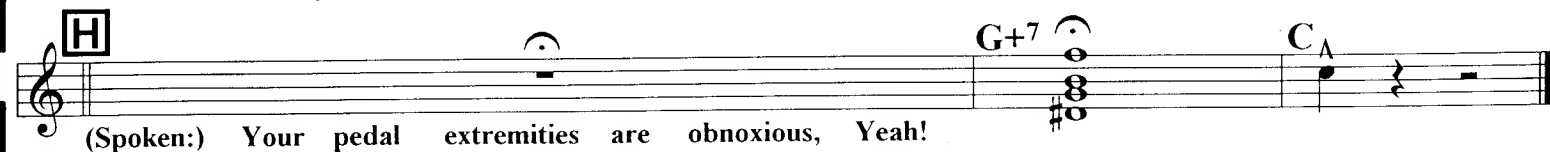
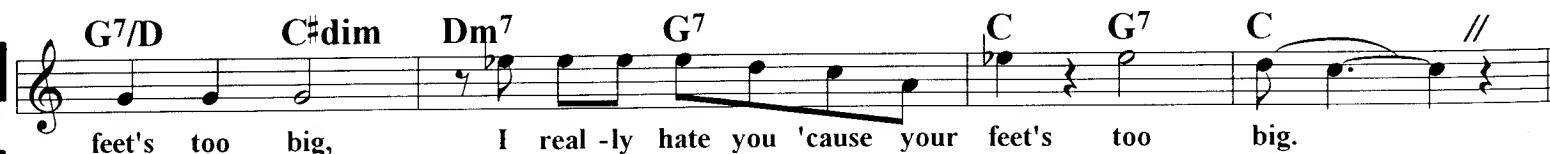
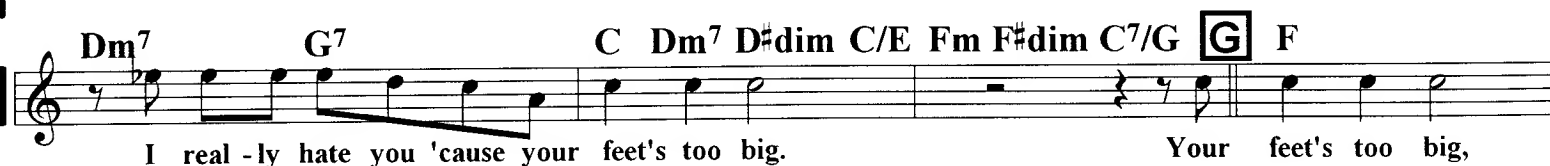
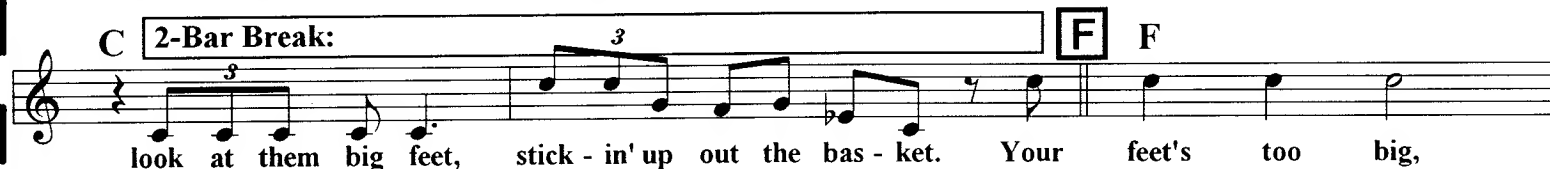
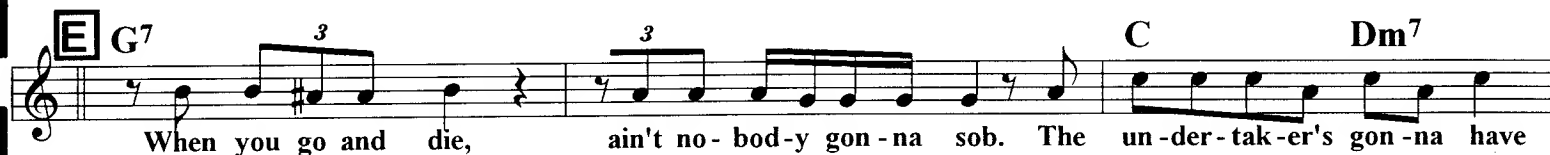
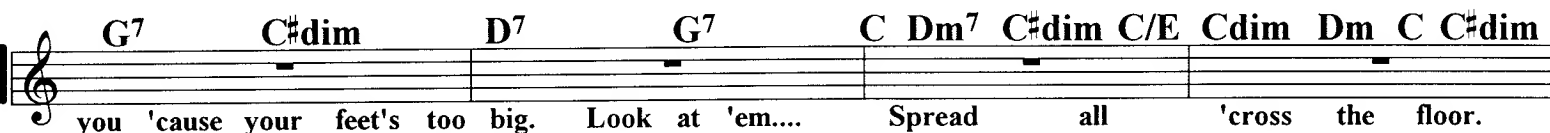
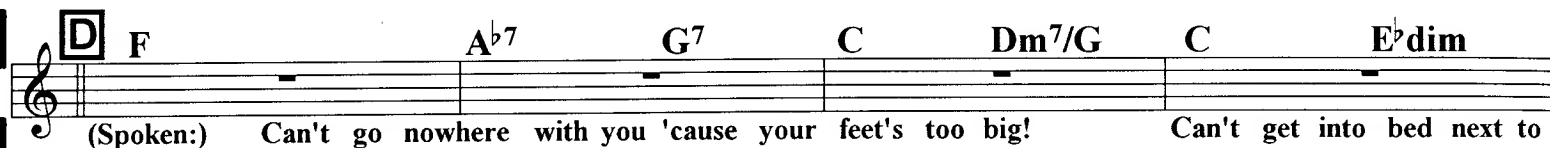
nyah - dn dah - dah. Where'd you get 'em? nyah - dn dah - dah. feet's too big.



Your ped - al ex - trem - i - ties are co - los - sal!



To me you look just like a fos - sil. You got me walk -in', talk -in' and



150

Ace In the Hole

The Firehouse Jazz Band

Concert Pitch

Verse:

Rubato Both Times

Mitchell & Dempsey - 1936

(There is a 1934 version with the same Chorus section. This is the popular version.)

Rec: Bob Scobey's Frisco Jazz Band (voc. Clancy Hayes) 1950, Lu Watters Yerba Buena Jazz Band with Bunk Johnson 1940's, Harry Cool, Red McKinzie, Anita O'Day, etc.

A F D \flat 7 F D \flat 7

This town is full of guys, Who think they're might - y wise,
2. The more you go a - round, in good old Nash - ville town, You'll

F D7 Gm Gm D7 Gm

Just be-cause they know a thing or two. You'll see them night and day, Strol - ling
find that what I say to you is true. They'll meet you with a smile, but

Gm D7 Gm G7 C7

up and down Broad - way, Tel - ling of the won - ders they can do. There's
you know all the while, That they're try - ing to spring some - thing new. The

B F D \flat 7 F D \flat 7

con men and there's boost - ers, There's card sharks and crap shoot - ers, They
things they're al - ways tel - ling, of the lem - ons that they're sel - ling, And the

F D7 Gm G7 C

con - gre - gate a - round the Met - ro - pole. They wear flash - y ties and col - lars, But
hun - dreds that they spend in buy - ing clothes. Ev - 'ry - one knows they're re - ly - ing, it's the

G7 C G7 G7(\flat 5) C7 **Up Tempo:**

where they get their dol - lars, They all have an ace down in the hole.
Ace - s do the buy - ing, That dress them from their heads down to their toes.

Bass Pick-ups to "C" in New Tempo: MM=170



Chorus:
Moderato al Stompo

C F Gm G7

1. Some of them write to the old folks for dough,
2. Some of them write to the old folks for coin,

C7 F Gm7 C7

1. & 2. That is their Ace In the Hole. 2. And

F Gm G7

some others have got friends in the old Ten - der - loin,
have have got gals in the old Ten - der - loin,

C7 F

That is their ace down in the hole. 2. They'll They'll

D C G7

tell you of trips, that they're gon - na take, From
tell you of money, that they may have spent, But they

G7 C7

Nash - ville can to flash the North Pole. But their
never can flash a bank - roll. They'd be

E F Gm G7

names would be Mudd, like a suck - er play - in' stud, If they
in the bread - line, with - out clothes or a dime, If they

C7 F Gm7 C7

lost lost that old ace down in the hole.
lost lost that old ace down in the hole.

1X - To "C" for Ensemble

2X - Stop Time! Back to "A",
Verse Rubato

151

The Firehouse Jazz Band

Is You Is Or Is You Ain't Ma' Baby?

Billy Austin & Louis Jordan - 1943

Jordan played sax in the Chick Webb Orch.

1936-1938, then formed his "Tympany Five".

Rec: Louis Jordan (in movie "Follow the Boys"),

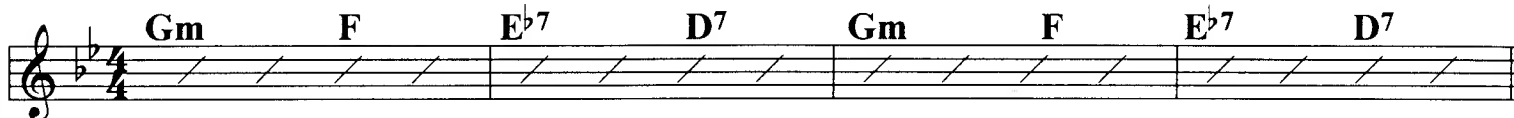
Louis Jordan & His Tympany Five 1944, Bing

Crosby & the Andrews Sisters 1944, Delta Rhythm

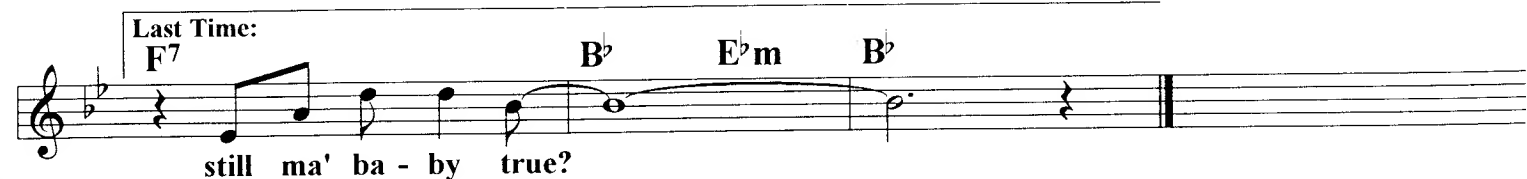
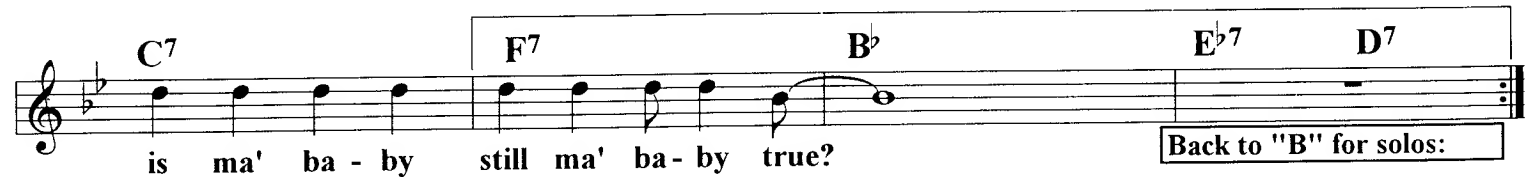
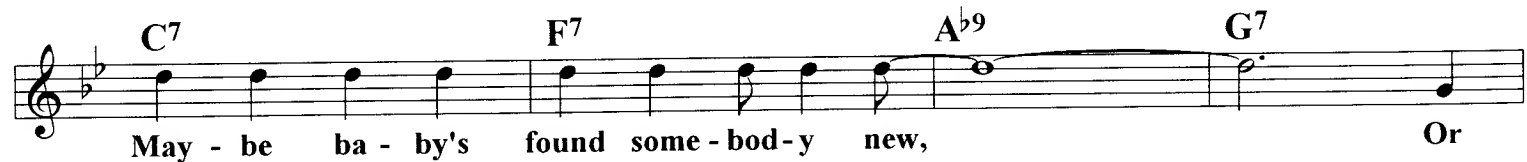
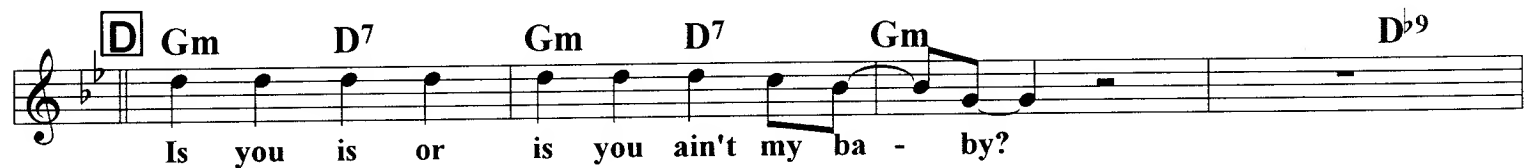
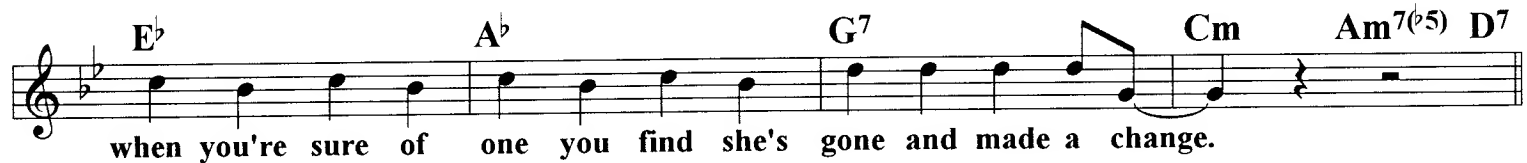
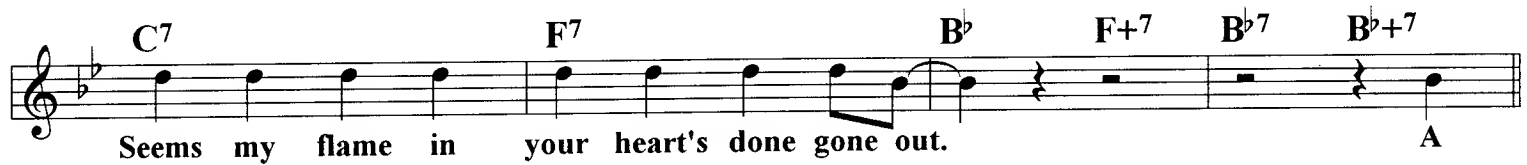
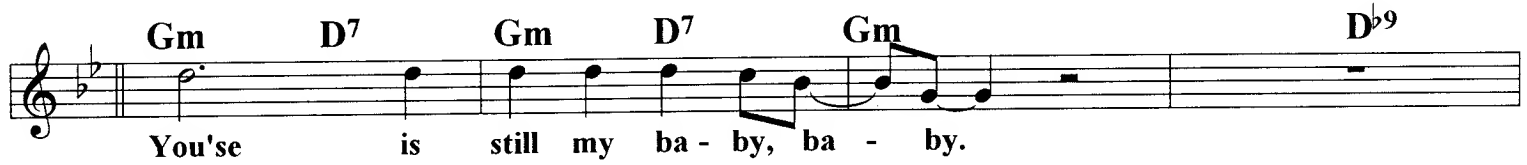
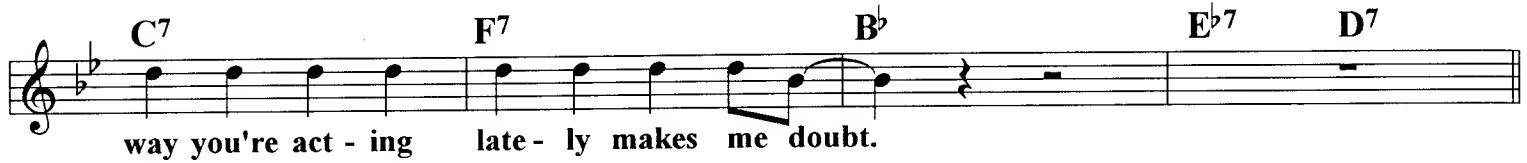
Boys, etc.

Concert Pitch

Vamp Intro:



Is You Is Or Is You Ain't - P.2



Red Riding Hood - P.2

C F7 B \flat

Please let me ask it, Who filled her bas - ket? The

B \flat 7 A7

sto - ry - books nev - er tell.

D7

They say that she found a wolf in granny's bed,
They say that she was a maid most dis - creet,
They say that she had a head full of curls,

G7

A big sun - bon - net pulled ov - er his head, But
She nev - er picked up strange men on the nice street, But
She was the nic - est of all the girls, But

D B \flat B \flat m6 F D \flat 7

you know and I know what she found in - stead,
you know and I know what it costs to eat,
you know and I know what girls do for pearls,

F D \flat 7 F D \flat 7

How could Red Rid - ing Hood have been so ve - ry good And

Gm7 C7 F

still keep the wolf from the door?

Solos at "B"

How Could Red Riding Hood?

The Firehouse Jazz Band

A. P. Randolph & R. D. Whichard - 1925
 Rec: Six Jumping Jacks (led by Harry Reser,
 leader of the "Cliquot Club Eskimos"),
 Jay C. Flippen & His Gang, etc.

Verse:

A

When we were young but old enough for us to understand, We
 They've read of Cinderella and of Goldilocks and such, Some
 all believed in fairies, And the folks of fairyland. But the
 stories tell them oodles, And some don't tell them much. But they'll
 modern child's been running wild, And wants to know too much; they've
 never know 'twas long ago, That all this came about; They
 never understood, A bout Red Riding Hood:
 still can get the goods, On modern Riding Hoods:

Chorus:

B

How could Red Riding Hood have been so very good and
 still keep the wolf from the door?
 Father and mother she had none, So
 where in the world did the money come from?

Tell 'em 'Bout me (When you reach Tennessee)

The Firehouse Jazz Band

by Sidney Easton
Rec: Ethel Waters (w/ Lovie
Austin, piano) 1924, etc.

Transcribed by
"Banjo Bob" Stevens

Concert Pitch

Tell 'em 'bout me, wear - y me, when you reach Ten - nes - see. Tell 'em all

I'm up here doin' so fine. Don't let

on that I'm broke, just a dream - er and a joke; It would

wor - ry that old moth - er of mine. Tell old

Sus - ie I said "Hel - lo", that no mat - ter where I go, Al - ways

dear - est in my heart she's gon - na' be. What goes

up has got - ta' come down, Soon I'll be home - ward bound. When you

reach Ten - nes - see, tell 'em 'bout me.

Riverside Blues

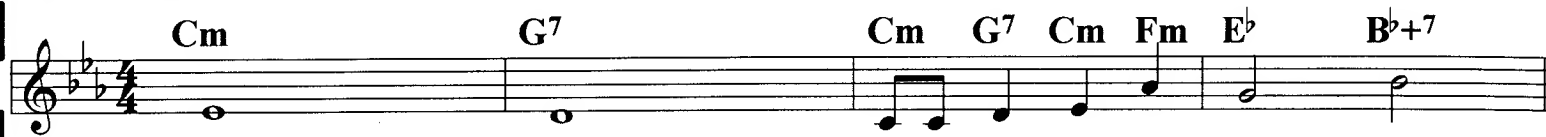
The Firehouse Jazz Band

154

Thomas Dorsey & Richard M. Jones

Jones born in New Orleans in 1889, played piano in Storyville bordellos before age 20. Also wrote "Trouble In Mind", etc. This song recorded by King Oliver 1923, The Firehouse Five Plus Two, etc.

Concert Pitch



Tain't Nobody's Biz-ness If I Do

The Firehouse Jazz Band

Porter Grainger & Everett Robbins - 1922

Rec: Bessie Smith 1923, Clarence Williams' Blue Five (Bechet, etc.) 1924,
Original Zenith Brass Band (George Lewis, Kid Howard, Peter Bocage,
Jim Robinson, Baby Dodds, etc.) 1946, Billie Holiday, etc.

Verse:

A **B^b** **D⁷** **Gm** **D⁷**

1. There ain't noth - in' I can do, nor is noth - in' I can say,
2. Aft - er all, the way to do is do just as you please,

G⁷ **Dm⁷** **G⁷** **Cm** **G⁷**

That folks don't crit - i - cize me.
Re - gard - less of their talk in'.

Cm **G⁷(^b9)** **G⁷** **Cm** **C**

But I'm gon - na' do just as I want to an - y - way,
Of - ten times the ones that talk will get down on their knees,

C⁷ **G^b7** **F⁷**

And don't care if they all de - spise me.
And beg your par - don for their squawk in'.

Chorus:

B **B^bdim B^b** **D⁷** **Gm** **B^b7** **E^b** **Edim**

If I should take a no - tion To jump in to the o - cean,
If I dis - like my lov - er And leave him for an - oth - er,

B^b **B^bdim F⁷** **F+⁷** **D⁷** **G⁷** **C⁷** **F+⁷**

'Tain't No - bod - y's Biz - ness If I Do. _____

B^bdim B^b **D⁷** **Gm** **B^b7** **E^b** **E^bdim**

Rath - er than per - se - cute me, I choose that you would shoot me,
If I go to church on Sun - day, Then cab - a - ret on Mon - day,

B^b **B^bdim F⁷** **F+⁷** **B^b** **Cm⁷** **C[#]dim B^b/D**

'Tain't No - bod - y's Biz - ness If I Do. _____

'Tain't Nobody's Bizness - P.2

C B \flat dim B \flat D 7 Gm B \flat 7 E \flat Edim

If I should get the feel - in' To dance up - on the ceil - in',
If my friend ain't got no mon - ey And I say "Take all mine, Hon - ey",

B \flat B \flat dim F 7 F+ 7 D 7 G 7 C 7 F+ 7

'Tain't No - bod - y's Biz - ness If I Do. If
If

B \flat dim B \flat D 7 Gm B \flat 7 E \flat Edim

I let my best com - pan - ion Drive me right in - to the can - yon,
I give him my last nick - el And it leaves me in a pick - le,

B \flat B \flat dim F 7 F+ 7 B \flat B \flat dim Cm 7 F+ 7

'Tain't No - bod - y's Biz - ness If I Do. Back To "B"

Down In Honky-Tonk Town

The Firehouse Jazz Band

Chris Smith - Charles McCarron - 1915

Rec: Ray Bauduc (Using other members of the Bob Crosby Orch.),
Louis Armstrong 1940, Emile Barnes-Peter Bocage (New Orleans
revival band) 1954, Dukes of Dixieland 1961, Banu Gibson 1983, etc.

Concert Pitch

Verse:

A E^b D^7 E^b D^7

Bill John - son said one day, To his E - li - za May,

E^b D^7 E^b D^7 Gm

"We've been to near - ly ev' - ry place in town.

A^b G^7 A^b G^7

If you sug - gest to me, some oth - er nov - el - ty,

A^b G^7 A^b G^7 Cm

We both will go and do the thing up brown!"

B E^b D^7 E^b D^7

His sweet - tie said, "My Dear, there is this place I hear,

E^b D^7 E^b D^7 Gm

I got it straight from Mose, who brings the clothes.

Cm

It's Hon - ky Ton - ky Town, down where the gals are brown,

D^7 $D^7(b5)$ G^7

That's where the mu - sic grows.

Chorus:



C C (B) C (C#)

Come, Hon - ey, let's go down to Hon - ky Ton - ky Town,

D7 (C#) D7

it's un - der - neath the ground, where all the fun is found.

G7

There'll be sing - ing wait - ers, sing - ing syn - co - pa - ters,

D7 G7

dan - cin' to pi - a - no played by Mis - ter Brown.

D C (B) C (C#)

He plays pi - a - no queer, He on - ly plays by ear,

D7 (C#) D7

You want to stay a year, The mu - sic that you hear, would

G7

ev - en start a mon - key, danc - ing with a don - key,

D7 G7 C

Down In Hon - ky Ton - ky Town."

157

THE BASIN STREET BLUES

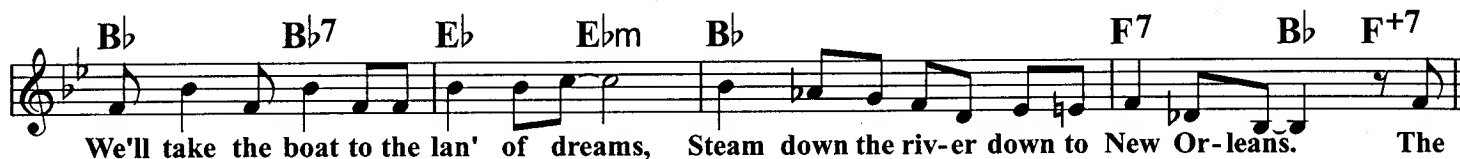
The Firehouse Jazz Band

Concert Pitch

Spencer Williams - 1928

There are several stories about the origin of this very popular Dixieland song. One documented version is that Williams had written only the chorus, but the day the first recording was to be made (with Goodman, Teagarden, etc. on the session) the arranger brought in a verse with lyrics which he had written. The young arranger was Glenn Miller.

Recorded by: Louis Armstrong 1928, Charleston Chasers (Red Nichols, etc.) 1931, Benny Goodman 1934, Bing Crosby & Connie Boswell 1937, Fats Waller 1937, Bunk Johnson 1944, etc.



Solos at "C"

Often performed with the pick-ups, 1st & 3rd bars as a melodic solo (vocal or instrumental), with ensemble coming in on the 2nd & 4th bars echoing the melody.

WHEN I SEE ALL THE LOVIN' THEY WASTE ON BABIES

158

Concert Pitch

Instrumental intro:

The Firehouse Jazz Band

Page 1 of 3

As Performed by
"Turk" Murphy

Instrumental introduction in 4/4 time, key of E-flat major. The melody is written on a single staff. Chords are indicated above the staff: E^b7, A^b, F⁷, B^bm⁷, E^b7, A^b, E^b7, and A^b. The piece ends with the word "Say,".

Verse 1

Verse 1 of the song, written in 4/4 time. The melody is on a single staff. Chords are indicated above the staff: A^b, E^b7, E^b7, A^b, B^b7, B^b7, and E^b7. The lyrics are: "I have been com-plain-in' late-ly that I'm feel-in' blue, I don't know what to do. Well there's a rea-son too, You see I've got a ba-by broth-er that the girls just i-dol-ize, but I'm in a whirl, 'cause I can't get a girl, and it's no won-der why I cry. When I

Segue:

Chorus

1X - Vocal - Play Fills
2X - Instrumental

B A^b F^7

see all the lov- in' they waste on ba- bies,

B^7

Why did I grow up at all? Be-

E^7

lieve me they grieve me with kis- ses they waste I

B^7 E^7 (Trombone melody 2x)

know I'm not a ba- by but I don't get a taste! And they go

A^b G^7

wild, sim- ply wild, ov- er some lit- tle ba- by,

E^7 D^7 C^7 (End Trmb. solo 2x)

pass up a health- y man like me? They'll

(2x): They

F^7

give a ba- by milk if he be- gins to cry, but
take a lit- tle ba- by on their laps to play, I

B^7 E^7

you know well as I, that a ba- by's nev- er dry! When I
wish I was a ba- by and know what I know to- day!

A^b F^7

see all that lov- in' they waste on ba- bies,

B^m7 E^7 On "D.S." Go To Coda A^b Back to "B" for instr. chorus

why did I grow up at all? Well you

Verse 2

C **A^b** **E^b7**

know we all get old- er with each pass- ing day, and the

A^b **E^b**

old- er that we get it seems the more we want to play.

C7 **Fm**

It's a shame that we just weren't wise,

B^b7 **E^b7**

That deal we had when just dia- per size.

A^b **E^b7**

I try to woo 'em with my charm and grace, but

A^b **E^b**

like most of you guys I don't get an- y place. 'Cause

C7 **Fm**

when you grow up a gal is Heav- en sent, and

B^b7 **E^b7**

that's why this is my la- ment! When I

D.S. Back to "B", Take Coda 

Coda 

A^b

BARNEY GOOGLE

The Firehouse Jazz Band

Billy Rose - Con Conrad - 1923

Intro: Eddie Cantor

Rec: Billy Jones & Ernest Hare 1923, Olson & Johnson, Georgie Prince 1923.

Another Roaring 20's pop tune, made more popular by Barney being a well-known cartoon character.

Concert Pitch

Verse:

A C G⁷ C G⁷ C G⁷ C C⁷

Who's the most im - por - tant man this coun - try ev - er knew?
Who's the great - est lov - er that this coun - try ev - er knew?

F C⁷ F C⁷ F F^{#dim} C

Who's the man our that Pres - i - dents tell all their troub - les off to? No it
Who's the man that Val - en - tin - o takes his hat off to? No it

G⁷ C G⁷ C

is - n't Mis - ter Bry - an, And it is - n't Mis - ter Hughes. I'm
is - n't Doug - las Fair - banks, That the la - dies rave a - bout. When

G D⁷ G G^{#dim} D⁷ G⁷ G⁺⁷

might - y proud that I'm al - lowed a chance to in - tro - duce:
he ar - rives who makes the wives chase all their hus - bands out?

Chorus:

B C C^{#dim} G⁷ C

Bar - ney Goo - gle, with his Goo Goo Goo - gly eyes.

C D⁷ G⁷

Bar - ney Goo - gle, had a wife three times his size.
Bar - ney Goo - gle, bet his horse would win the prize.

Stop Time - Down beats only - 4 Bars:

C⁷ F D⁷ G⁷

She sued Bar - ney for di - vorce, Now he's liv - ing with his horse!
When the hors - es ran that day, Spark Plug ran the oth - er way!

Time:

C D⁷ G⁷ C

Bar - ney Goo - gle, with his Goo Goo Goo - gly eyes.

(Underlined words are downbeats:)



Verse 3:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, bet his horse would win the prize.

He got odds of five to eight,

Spark Plug came in three days late!

Barney Google, with his goo-goo-goo-gly eyes.

Verse 4:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, is the luckiest of guys.

If he fell into the mud,

He'd come up with a diamond stud!

Barney Google, with his goo-goo-goo-gly eyes.

Verse 5:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, has a girl that loves the guys.

Only FRIENDS can get a squeeze,

But that girl has NO enemies!

Barney Google, with his goo-goo-goo-gly eyes.

Verse 6:

Barney Google, with his goo-goo-goo-gly eyes,
Barney Google, tried to enter Paradise.

When St. Peter saw his face,

He said "Go to the other place!"

Barney Google, with his goo-goo-goo-gly eyes.

Till We Meet Again

The Firehouse Jazz Band

Richard Whiting - Lyrics: Raymond Egan - 1918
Originally titled "Auf Wiedersehen". Changed due to war with Germany. Sold over 5 million copies.
Rec: Vernon Dalhart 1919, Prince's Orch. 1919, Bob Crosby's Bobcats (Faz, E. Miller, Sullivan, Haggart, Bauduc, etc.) 1939, Bunk Johnson 1947, Pete Kelly's Big Seven (Cathcart, Matlock, etc.) 1959, etc.
In soundtracks: "Moonlight Bay", "Eddy Duchin Story"

Concert Pitch

A A^b E^b7

Smile the while you kiss me sad a - dieu,

E^b7 A^b A^b7

When the clouds roll by I'll come to you.

D^b D^bm A^b $F7$

Then the skies will seem more blue,

B^b7 E^b7 E^b+7

down in lov - ers lane, my dear - ie

B A^b E^b7

Wed - ding bells will ring so mer - ri - ly,

E^b7 A^b A^b7

Ev - 'ry tear will be a mem - o - ry. So

D^b D^bm A^b $F7$

wait and pray each night for me,

B^b7 B^bm7 E^b7 A^b

Till We Meet A - gain.

Sweet Substitute

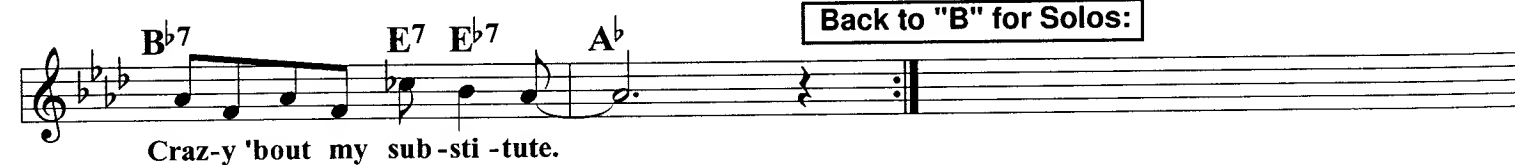
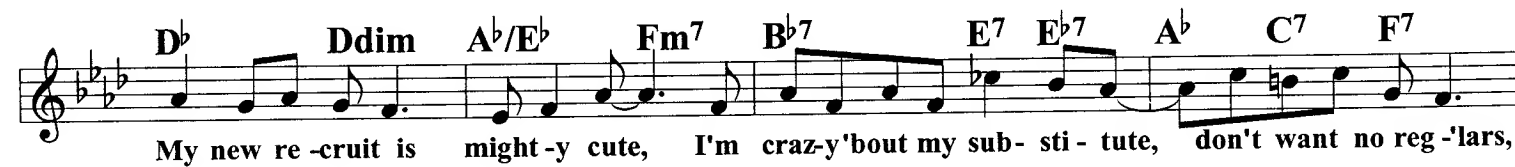
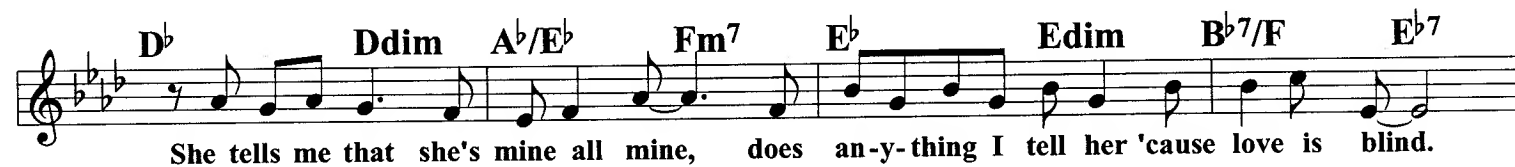
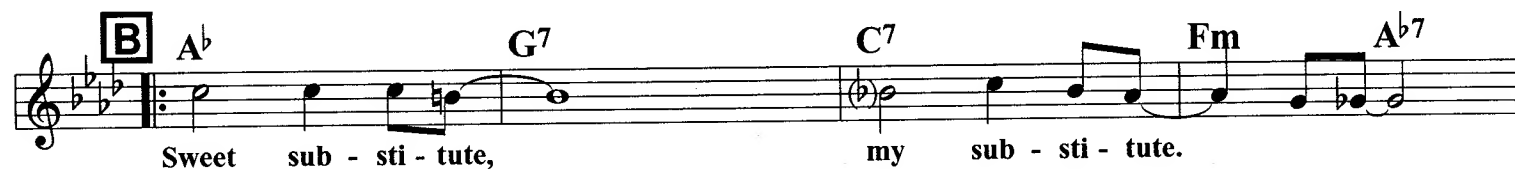
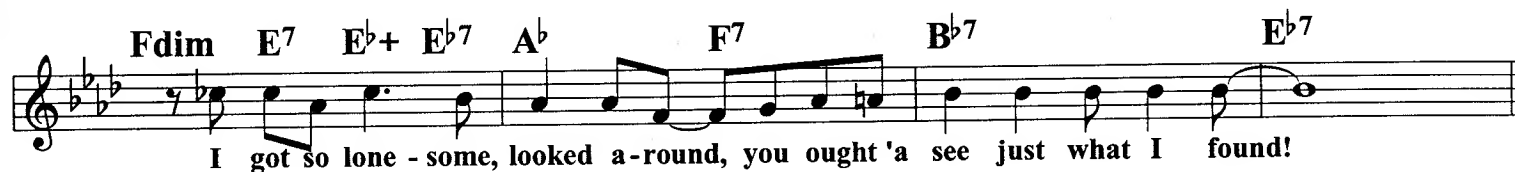
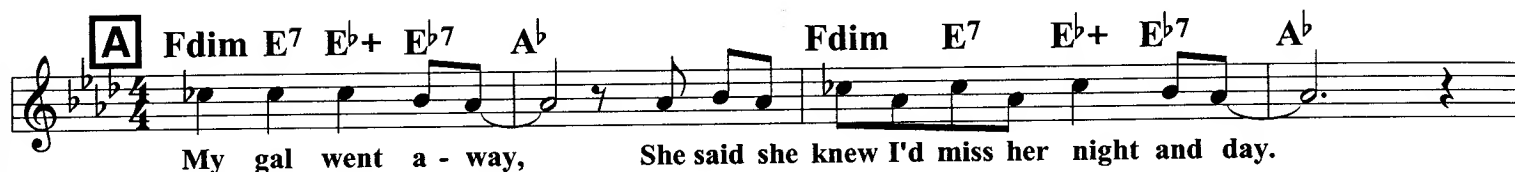
The Firehouse Jazz Band

161

Ferdinand "Jelly Roll" Morton

Rec: Jelly Roll Morton Seven (Henry "Red" Allen, Albert Nicholas, Wellman Braud, Zutty Singleton, etc.) 1940, Dukes of Dixieland (w/ Danny Barker) 1991, Jim Cullum Jazz Band 1993, etc.

Concert Pitch



Back to "B" for Solos:

New Orleans Shuffle

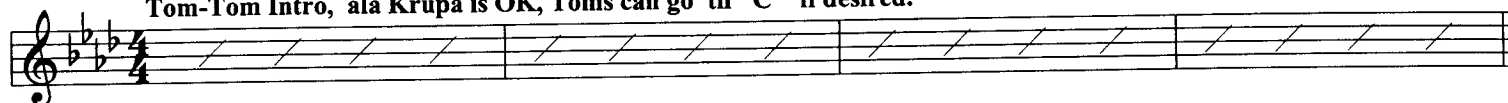
The Firehouse Jazz Band
Horns come in Pick-ups to "A"

Whitmore

Rec: Bob Wilber's Wildcats 1948,
New Orleans Halfway House Dance Orch.
(Abbie Brunies) 1925, The Titan Hot Five
1996, etc.

Concert Pitch

Tom-Tom Intro, ala Krupa is OK, Toms can go 'til "C" if desired.



Bass & Piano left hand - 4-Bar Soli:



Rhythm Section to Swing!

Brass Open:

Sheet music for the Rhythm Section to Swing! section, featuring a key signature of three flats (B-flat major/D-flat minor) and a 4/4 time signature. The music is divided into two systems, each starting with a section marker (C and D) in a box. The notation includes various chords and melodic lines for the rhythm section.

System 1 (Section C):

- Measure 1: Chord A^b
- Measure 2: Chord B^b7
- Measure 3: Chord E^b7
- Measure 4: Chord A^b
- Measure 5: Chord A^b7
- Measure 6: Chord G^7
- Measure 7: Chord G^b7
- Measure 8: Chord F^7
- Measure 9: Chord B^b7
- Measure 10: Chord E^b7

System 2 (Section D):

- Measure 1: Chord A^b
- Measure 2: Chord B^b7
- Measure 3: Chord E^b7
- Measure 4: Chord D^b7
- Measure 5: Chord C^7
- Measure 6: Chord F^7
- Measure 7: Chord B^b7
- Measure 8: Chord D^bm
- Measure 9: Chord E^b7
- Measure 10: Chord A^b

Back to "C" for Solos:

Gim'me A Pigfoot And A Bottle of Beer

The Firehouse Jazz Band


Wesley Wilson - 1933

Rec: Bessie Smith (Frankie Newton-tp.) 1933, Billie Holliday 1949, Pat Yankee, etc.

Concert Pitch

Spoken: Twenty-five cents! No, no. I wouldn't give twenty-five cents to go No Where! 'Cause

Up in Har-lem ev'-ry Sat-ur-day night the high brows get to-gether and it's just too tight. They



And at the break of day, You can hear old Han - nah say: Gim' me a

Chorus:

[B] A^b F^7 F^7

pig foot and a bot-tle of beer, Just send me gate, 'cause I don't care, I
 pig foot and a bot-tle of gin, Send me Dad- dy, Move right in, I

2-Bar Break: (Break Every Time)

B^b7 E^b7 A^b

feel just like a worn out clown, Give your pia-no player a drink because he's drag-gin' me down. He's got
 feel just like I want 'a shout: Give your pia-no player a drink because he's knock-in' me out!

[C] A^b G^b7 F^7

rhy-thm, yeah, when he stomps his feet, He stomps his feet right off 'a his seat.

A^b C^7/G F^7 B^bm F^7/C B^bm/D^b

Check all your raz-ors, and your guns, We're gon-na be ar-rest-ed when the wag-on comes. Gim-me a
 We'll do the shim-sham-shim-my 'til the wag-on comes. Gim-me a

[D] A^b A^b G^b7 F^7 B^b7 E^b7 A^b G^b7 F^7

pig foot and a bot-tle of beer, Blame me 'cause I don't care, Oh no,
 pig foot and a bot-tle of gin, Blame me 'cause I'm in my sin, Gim'me a

B^b7 E^b7 A^b

Send me 'cause I don't care.
 pig foot and a bot-tle of beer.

Back to "B" for Solos:

The Sweetheart of Sigma Chi

The Firehouse Jazz Band

F. Dudley Vernor - 1912

Lyrics: Bryan Stokes

Rec: Fred Waring's Pennsylvanians 1927,

Gene Austin 1928, Ted Lewis Orch. 1925,

Jan Savitt Orch. 1935,

Dukes of Dixieland c. 1959, etc.

Concert Pitch

The girl of my dreams is the sweet - est girl of
 all the girls I know. Each
 sweet co - ed, like a rain - bow trail,
 Fades in the af - ter glow. The
 blue of her eyes and the gold of her hair, are a
 blend of the west - ern sky, And the
 moon - light beams on the girl of my dreams, She's the
 Sweet - heart of Sig - ma Chi.

Chords: F, A7, A7(b5), D7, Gm, D7, Gm, Gm7(b5), C7, C+7, F, D7, G7, C7, B, F, A7, A7(b5), D7, Gm, D7, Gm, Bb, E7, F, D+, D7, G7, C7, F, Bbm6, F.

Bourbon Street Parade 165

The Firehouse Jazz Band

Paul Barbarin - 1951

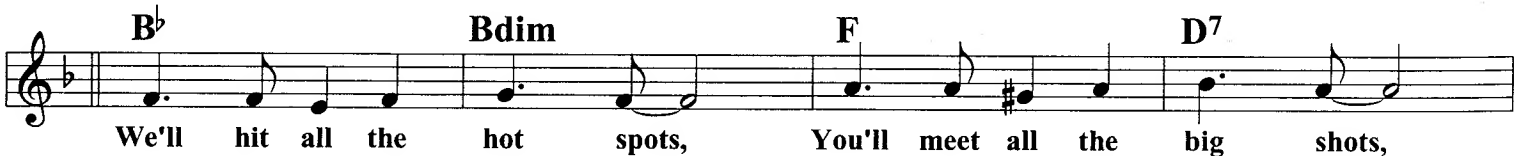
Barbarin (1901-1969) was one of the best-known New Orleans drummers. He worked with Oliver, Armstrong, Piron, etc. Also wrote "Come Back Sweet Papa", "The Second Line", etc.

Rec: Dukes of Dixieland c. 1959, The Titan Hot Five 1997, etc.

Concert Pitch

Intro: Horns Only:

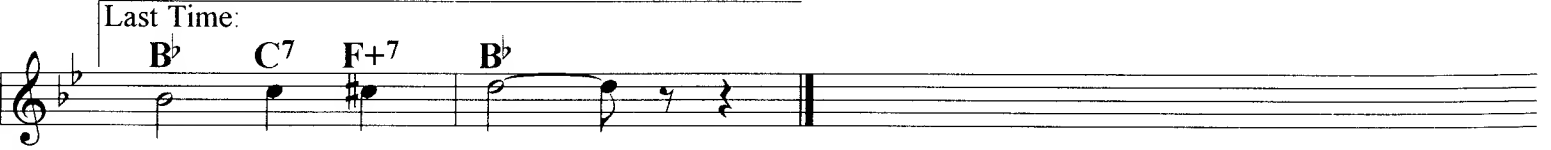
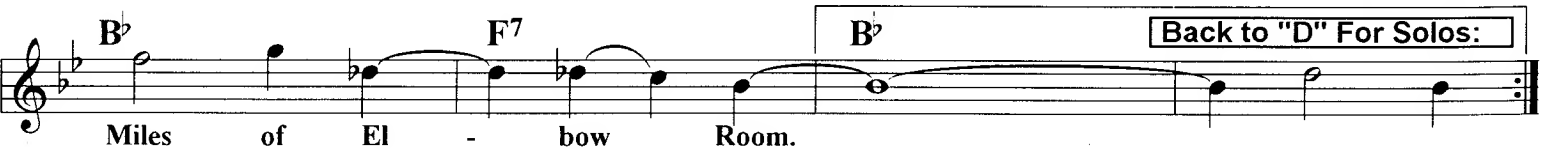
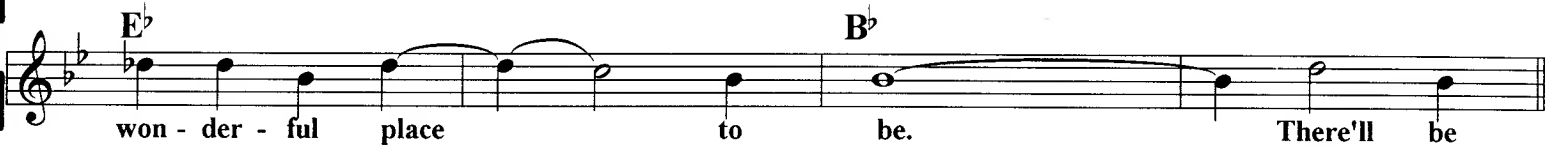
Bass Pick-ups:



Solo Break - Lead-in for Solo:



50 Miles of Elbow Room - P.2



166

Fifty Miles of Elbow Room

The Firehouse Jazz Band

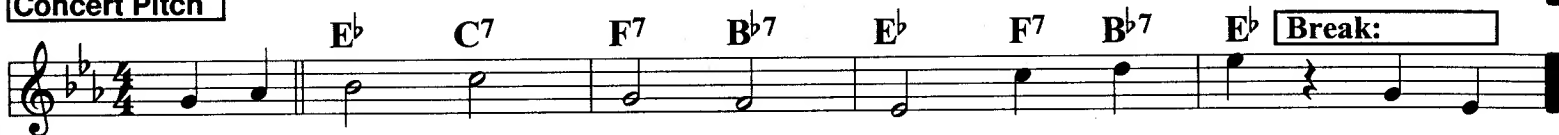
By Rev. McGee - 1936

Verse by Bob Helm

Rec: The New Hot Frogs

(Voc. Pat Yankee) 1992

Concert Pitch



A Hundred Years From Today

The Firehouse Jazz Band

Concert Pitch

Verse - Rubato:

J. Young/Washington/V. Young - 1933

Popularized by Ethel Waters & Jack Teagarden

This is taken from a 1963 Teagarden version .
(Teagarden sang it in Bb)

Chords: Fm⁷ B^{b7} Fm⁷ B^{b7} E^b Cm⁷ Fm⁷ B^{b7} E^b

Life is such a big ad - ven - ture, Learn to live it as you go.

Chords: Am^{7(b5)} D⁺ D⁷ Gm⁷ Cm⁷ F⁷ Fm⁷ B^{b7}

No one in the world can cen - sure, what we do here be - low.

Chorus:

A E^b Cm Fm B^b7 E^b Cm Fm B^b+
Don't save your kis-ses, pass them a- round. You'll find my rea-son is log-ic-'ly sound.

E^b Cm A^b3 A^bm F7 B^b7 B^b+
Who's gon-na know that you passed them a- round, a hun-dred years from to-day? (From to-day)

B E^b Cm Fm B^b7 E^b Cm Fm B^b+
Why crave a pent-house that's fit for a queen? You're near-er Hea-ven on Moth-er Earth's green.

E^b Cm A^b3 A^bm F7 B^b7 E^b
If you had mil-lions what would they all mean a hun-dred years from to-day? So just

C B^bm7 E^b7 B^bm7 E^b7 A^b E^b+ A^bmaj7
laugh and sing, make love the thing, be hap-py while you may. 'Cause there's

F7 B^b7 B⁹ B^b7 B^b+
al-ways one, be-neath the sun, Bound to make you feel that a' way

D E^b Cm Fm B^b7 E^b Cm Fm B^b+
The moon is shi-ning, and that's a good sign, Cling to me clos-er and say you'll be mine.

E^b Cm3 A^b3 A^bm F7 B^b7 E^b B^b+9
Re-mem-ber dar-ling we won't see it shine a hun-dred years from to-day.

Last Time:
F7 B^b7 E^b C7 F7 B^b7 E^b
a hun-dred years from to-day, from to-day, a hun-dred years from to-day.

Rufe Johnson's Harmony Band

The Firehouse Jazz Band

Shelton Brooks & Maurice Abrahams-1914

Brooks wrote "Darktown Strutter's Ball" 1917,

"Some of These Days" 1910, etc.

Song recorded by Arthur Collins & Byron Harlan.

Collins was novelty & dialect singer who specialized in "coon" songs during 'teens and early '20's.

Concert Pitch

Verse

A E^b F[#]7 Edim B^b7 E^b F[#]7 Edim B^b7

Rufe John - son leads a band, He's one grand lead - er man,
When he comes down the street, The peo - ple shake their feet,

E^b G^bdim Fm⁶ B^b7 E^b G^bdim Fm⁶ B^b7

Down in Sa - van - nah, Down in Sa - van - nah.
They all keep sway - ing, While Rufe is play - ing.

B Fm C⁷ Fm C⁷

He real - ly can't be beat, Plays rag - time mu - sic sweet,
Old Rufe can't read a note, but he will get your goat,

F⁷ Cm⁷ F⁷ B^b Cm C[#]dim B^b/D B^b

Down in Sa - van - nah G. A. _____ When
When he plays 'Man - ci - pa - tion Day. _____ The

B^b B⁷ B^b Adim B^b B^b7

they par - ade each hol - i - day, You'll hear the peo - ple say:
horse and mules they act like fools, You al - most hear them say:

Chorus:

C E^b G^7

Here they come, Just lis - ten to that drum, Boy ain't he

G^7 Cm G^7 Cm

beat - in' some, He's go - ing rump, rump, rump, rump.

D A^b E^b C^7

Lis - ten to that dog - gone flute, Root - te - toot, toot - te - toot, toot - te - toot toot - te - toot.

F^7 Fm^7 B^b7 Fm^7 B^b7

Say Hon, ain't that trom - bone moan - ing, hear it groan - ing,

E E^b E^b7 A^b

Lis - ten to that old cor - net, It's

C^7 $Ddim$ C^7 Fm C^7 Fm

played by that lead - er man, He's

F A^b $Adim$ E^b C^7

got a world wide rep - u - ta - tion For play - ing syn - co - pa - tion;

F^7 B^b7 E^b

Old Ruf - us John - son's Har - mon - y Band.

Solos at "C"

169

San Francisco Bay Blues

The Firehouse Jazz Band

Jesse Fuller

Fuller was a blues singer and guitarist born in Georgia in 1896

Rec: Jesse Fuller 1959

Concert Pitch

[A] B^b E^b7 B^b

I got the blues when my ba-by left me by the San Fran-cis-co Bay. She's tak-in' an

E^b7 B^b

o - cean lin - er and she's gone so far a - way. I

E^b E^bm6 B^b $G7$

did - n't mean to treat her so bad, She's the best gal I ev - er have had. She

$C7$ $F7$

said good-bye, gon-na make me cry, I'm gon-na lay down and die. I

[B] B^b B^b7 E^b7 B^b B^b7

have- n't got a nick-el, Ain't got a lous - y dime, If she

E^b $D7$

don't come back I think I'm gon-na lose my mind. If she

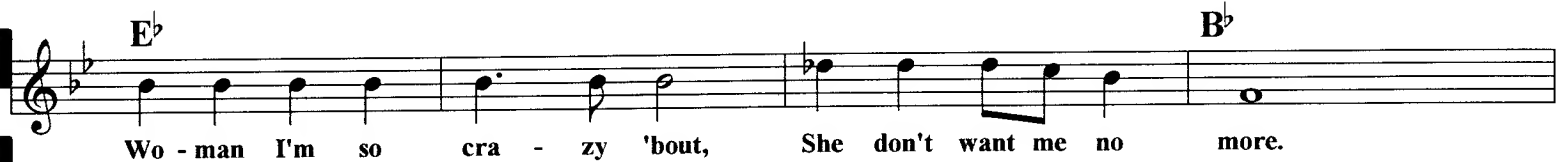
E^b E^bm6 B^b $G7$

ev - er comes back to stay, There's gon-na be an - oth-er brand new day,

$C7$ $F7$ B^b E^b7 B^b $F7$

Walkin' with my ba-by down by the San Fran-cis-co Bay.

San Francisco Bay Blues - P.2



Back to "A" for Solos,
Usually Each Solo Will
Be Half the Song (1 Page)

170

Play A Simple Melody

The Firehouse Jazz Band

Irving Berlin - 1914

Concert

Verse - Rubato:

The diff-'rent lays of now - a - days All set my brain a - whirl. They're
 In days of yore, be - fore the war, When hearts now old were young. At

not the kind of songs they sang When moth - er was a girl. Your
 home each night by fire - light Those dear old songs were sung. Sweet

spoon - y rags and coon - y drags All made my poor heart ache, Bring
 mel - o - dies their mem - o - ries A - round my heart still cling, That's

back the rhymes of old - en times And just for old times sake.
 why I long to hear a song Like moth - er used to sing.

1-Bar Count-off,
Play Bass Pick-ups
In New Tempo:

Play A Simple Melody - P.2

Chorus:

In Tempo:

E^b **B^b7** **B^bdim**

Mu-si-cal De-mon, set your hon-ey a dream-in, won't you play me some Rag, Just change that

Won't you play a sim-ple mel-o-dy,

B^b7 **E^b** **Edim** **B^b7**

clas-si-cal nag To some sweet beau-ti-ful drag. If you will

Like my moth-er sang to me.

E^b **B^b7** **B^bdim**

play from a cop-y of a tune that is chop-py, You'll get all my ap- plause. And that is

One with good old fash-ioned har-mo-ny.

B^b7 **E^b** **B^b7**

sim-ply be- cause, I want to lis-ten to Rag. Oh you

Play a sim-ple mel-o-dy.

171

Chimes Blues

The Firehouse Jazz Band

Joe "King" Oliver - 1923

Rec: Oliver (with Louis Armstrong,
Baby Dodds) 1923, Jimmy Dorsey, Art Hodes,
Bob Wilbur's Wildcats, Turk Murphy's
Jazz Band, etc.

Concert Pitch

The musical score for "Chimes Blues" is written in 4/4 time and concert pitch. It consists of seven staves of music. The key signature has two flats (Bb and Eb). The score includes various chords and melodic lines, with some sections marked with letters A and B in boxes.

Staff 1: Chords: F7, Bb. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Staff 2: Section A. Chords: Bb, Bb7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Staff 3: Chords: Eb7, Bb, G7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Staff 4: Chords: C7, F7, Bb, Bb7, Bbdim, Ebm, Bb, F7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Staff 5: Section B. Chords: Bb, F+7, Bb, F+7, Bb, F7, Bb7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Staff 6: Chords: Eb, Ebm, Bb, G7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Staff 7: Chords: C7, F7, Bb, Eb7, Bb, F7, Cm, F7. Melody: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter).

Piano "Chimes" Solo: Play Quarter-Note Arpeggios ad lib:
Band Plays Downbeats As Written:

Chimes Blues - P. 2

Chimes: 8va----- Loco--- 8va----- Loco---

C B^b E^b E^bm B^b G⁷ C⁷ F⁷ B^b E^b B^b E^b B^b

mp

Back To "C"

Cornet Solo As Written - King Oliver Style:

D B^b G^b7 B^b B^b7 E^b Edim B^b G⁷ C⁷ F⁷ B^b C⁷ F⁷ B^b F⁷ End Solo F⁷

mf

E B^b F⁺7 B^b F⁺7 B^b F⁷ B^b7 E^b E^bm B^b G⁷ C⁷ F⁷ B^b E^b B^b E^b B^b

My Monday Date

The Firehouse Jazz Band

Louis' upper lyrics were improvised on the 1928 session, Teagarden's lower lyrics are more correct.

Concert Pitch

Earl "Fatha" Hines -
Recorded by Louis Armstrong's Hot
Five in 1928 with Hines on piano.
Rec. Jimmy Noone's Apex Club Orch. 1928,
Louis Armstrong & His Orch. 1939,
Earl Hines 1969

A B^b $B^b \text{dim}$ Cm^7 3

Don't for - get our Mon - day date, That you
Don't for - get our Mon - day date, be

F^7 $F+^7$ B^b F^7

prom - ised me last Tues - day.
ready, Dear, when I come by. And

B^b $B^b \text{dim}$ Cm^7

I have the found a coz - y place,
when the clock strikes half past eight I'll

F^7 $F+^7$ B^b $B^b 7$

Call for me please at noon - day. But re -
be there with a kiss and a sigh. I'll

B E^b $E^b m$ B^b

mem - ber, Sep - tem - ber, When that
hold you so fast when we dance cheek to cheek. We'll store

C^7 F^7 $F+^7$

preach er says we bill and coo for - ev - er and ev - er.
up e - nough love to last the rest of the week. So

B^b $B^b \text{dim}$ Cm^7 3

Have to make a Mon - day date,
don't for - get our Mon - day date, And I

F^7 $F+^7$ B^b

For an - y date we will make.
prom - ise neith - er will I.

What-Cha Gonna Do When There Ain't No Jazz?

173

Concert Pitch

The Firehouse Jazz Band

Pete Wendling - Lyr: Edgar Leslie - 1920

Verse:

A

Ev - 'ry day you read a - bout, some- thing else you must cut out,
Some folks when they put on weight, cut down on their din - ner plate.

How can folks get by? With re - form - ers a cry - ing:
Oth - er peo - ple try, go - ing on a di - et.

Don't do this and don't do that. Don't you dare to kiss! Now
But if girl - ies could - n't dance, they'd be in a fix. How

if by chance they stop the dance, a kind - ly an - swer this:
can a Jane hope to re - main, a per - fect thir - ty - six?

Chorus:

B

What-cha gon-na do when there ain't no jazz? How ya gon-na step, When ya full o' pep?

If they're gon - na stop syn - co - pa - tion, How ya gon-na get re - cre - a - tion?

How ya gon - na chase those aw - ful blues ev - 'ry - bod - y has?

Won't the nights be long and drear - y, Slow - er than the darned old Er - ie?

What - a - ya gon - na do with your Dear - ie? When there ain't no jazz.

LIMEHOUSE BLUES

Concert Pitch

The Firehouse Jazz Band

Philip Braham - 1922 / Lyrics Douglas Furber

Introduced: Andre Charlot's Revue of 1924

Recorded: Paul Whiteman 1924, Duke Ellington 1931, Glen Gray 1934, Fletcher Henderson Orch. 1934, Sidney Bechet 1941, Quintet of the Hot Club of France (Grappelli, Django) 1935, Red Nichols (Mole, J. Dorsey, Lang, Berton, etc.) 1928, etc. 1968 Julie Andrews movie "Star!"

Verse:

[A] F E^b F

In Oh Dear, Lime Oh - house, Dear,

F E^b F

Where yel - low Chin - kies love to play,
Right here in or - ange blos - som land,

Am E⁷ Am

In Lime house,
I'm wear y,

Am E⁷ Am C⁷

Where you can hear those blues all day,
'Cause no one seems to un - der - stand.

[B] F⁷ B^b

And they seem all a - round,
And those weird Chi - na blues,

A⁷ Dm D^b

Like a long, long sigh.
Nev - er go a - way.

F E^b F

Queer sob sound,
Sad, mad blues,

F E^b F B^bm⁷ E^b7 A^b7

Oh, Hon - ey lamb they seem to say:
For all the while they seem to say:

Chorus:

C **D^b7** **D^b7 C⁷ B⁷**

Oh! Lime - house kid, Oh! Oh! Oh! Lime - house kid.

B^b7

Go - ing the way that the rest of them did.

A^b C⁷ Fm⁷

Poor bro - ken blos - som and no - bod - y's child,

B^b7 E^b7 A^b7

Haunt - ing and taunt - ing you're just kind o' wild. Oh! Oh!

D **D^b7** **D^b7 C⁷ B⁷**

Oh! Lime - house blues I've the real Lime - house blues,

B^b7

Learned from the chink - ies those sad Chin - a blues.

A^b F⁷ B^bm F⁷ B^bm

Rings on your fin - gers and tears for your crown,

B^bm^{7(b5)} E^b7 A^b A^b9 For Repeat

That is the sto - ry of old Chin - a town.

Inka Dinka Doo

The Firehouse Jazz Band

Jimmy Durante - Ben Ryan - Harry Donnely - 1933
 Theme song of comedian Jimmy Durante, who began his career as a ragtime pianist. He worked with the New Orleans Jazz Band (in NYC), Sam Lanin's band, Bailey's Lucky 7, etc. He joined with Lou Clayton and Eddie Jackson in 1927 for vaudeville act and Ziegfeld shows, etc.
 Rec: Jimmie Noone Orch. 1933, Ferde Grofe Orch. 1933

Concert Pitch

Verse:

Staff 1: Chords: C, E⁷, F, G⁺, C, A^b₉. Lyrics: What is that haunt-ing re - frain the you hear in the air? Here and

Staff 2: Chords: G⁷, Gdim, G⁷, A^b₉, C, C[#]dim, G⁷/D. Lyrics: there, Ev - 'ry - where. It's just a

Staff 3: Chords: C, E⁷, F, G⁺, C. Lyrics: beau - ti - ful strain that keeps taunt-ing my brain con-stant - ly, It's my mel - o -

Staff 4: Chords: F[#]m, Dm, B⁷, E, B, G⁷. Lyrics: dy, It's my sym - pho - ny:

Chorus:

B C Cdim C Cdim

Ink - a dink-a doo, A dink-a dee, A dink-a doo.

C Cdim G⁷

Oh, what a tune for croon - ing.

Dm⁷ G⁷ Dm⁷ G⁷

Ink - a dink-a doo, A dink-a dee, A dink-a doo,

G⁷ G⁺ C

It's got the whole world spoon - ing.

C E⁷ Am

Es - ki - mo bells up in Ice - land, Are ring - ing,

D⁷ Am D⁷ Dm G⁷ Dm A⁷

They've made their own Par - a - dise Land, Sing - ing:

C Cdim C A⁷

Ink - a dink-a doo, A dink-a dee, A dink-a doo, sim - ply means

D⁷ G⁷ C F⁷ C

Ink - a dink-a dee, A dink-a doo.

Royal Garden Blues

The Firehouse Jazz Band

Clarence Williams & Spencer Williams - 1919

Rec: ODJB (Kreuger on alto sax) 1921, Wolverines (Bix) 1924, Bix & His Gang 1927, Ted Lewis Orch. (Goodman, Fats Waller, J. Dorsey) 1931, Wingy Manone Orch. 1939, Bob Crosby Orch. 1936, The Dukes of Dixieland (several) 1957-62, The Titan Hot Five 1997, etc.

Concert Pitch

The first system of musical notation consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It contains a melody of eighth and quarter notes, with a bar line after the second measure. Above the staff, the chord 'F' is written above the first measure, and 'A^bdim' and 'C⁷' are written above the third and fourth measures respectively. The second staff starts with a square box containing the letter 'A', followed by a repeat sign. The melody continues with eighth and quarter notes. Above the staff, 'F' is written above the first measure, and 'F⁷' is written above the eighth measure. The third staff continues the melody with eighth and quarter notes. Above the staff, 'B^b' is written above the first measure, and 'F+7' is written above the second, fourth, and sixth measures. The fourth staff continues the melody with eighth and quarter notes. Above the staff, 'C⁷' is written above the first measure, 'D^b7' and 'C⁷' are written above the second and third measures, 'F' and 'B^b7' are written above the fourth and fifth measures, and 'F' and 'C⁷' are written above the sixth and seventh measures. The system ends with a double bar line.

Stop Time - Play Downbeats 4 Bars:

B F7 **Cornet:** F7 **Clarinet:** F7 **Trombone ad lib 2 Bars:**

B^b D^b7 C7 F A^bdim

C7 F B^b7 F C7

C F7 **Roll:** B^b **Roll:** B^bm **Roll:** F F7

D B^b **1x as written - then solos here:** B^b7

E^b7 E^bm B^b G7

C7 F7 B^b E^b7 B^b E^b7 B^b

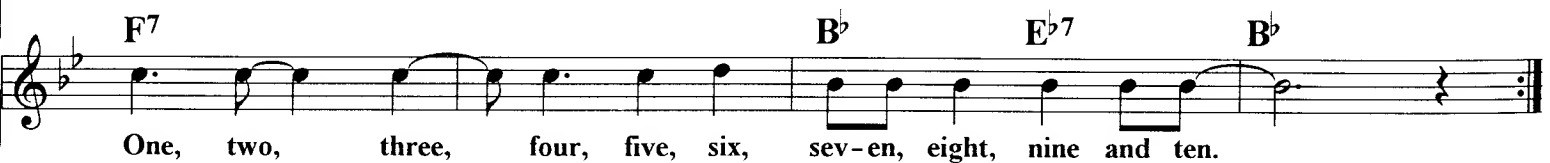
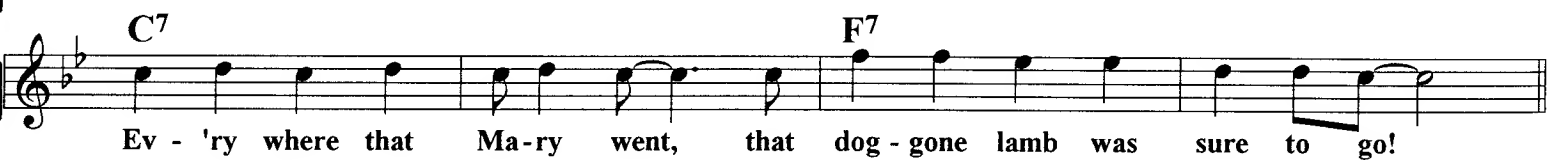
Eight, Nine, and Ten

The Firehouse Jazz Band

177

Concert Pitch

Played by Oscar "Papa" Celestin's
(1884-1954) Band in New Orleans.
Based on "Exactly Like You" (1930)
Transcribed by "Banjo Bob" Stevens



To Top for Solos

Lassus Trombone

The Firehouse Jazz Band

Henry Filmore - 1915

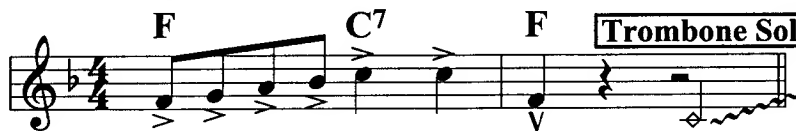
Written as a march

Rec: The Dukes of Dixieland c. 1959

Concert Pitch

As Written:

Trombone Solo:



A

Trombone Solo:



B



C

Solos Here:



Back to "C" for Solos,
On Cue go back to "A"
Play "A" Once, Out.

Sugar Foot Strut

Billy Pierce-Henry Myers-Chas. M. Schwab - 1927

Rec: Louis Armstrong 1928, Charleston Chasers 1927,
Bob Crosby Orch., Jan Savitt Orch., Pete Dailly's Jazz Band,
Matty Matlock & His Dixie Men (E. Miller, Cathcart, A.
Lincoln, Fatool, etc.) late 1950's, etc.

179

Concert Pitch

Version 2

The Firehouse Jazz Band

The musical score is written for a single melodic line in 4/4 time, starting with a key signature of two flats (Bb and Eb). The score is divided into three main sections: A, B, and C. Section A (measures 1-16) includes chords: Eb, Ab7, Eb, F7, Bb7, Eb7, Ab, F7, Bb7, Abm, Abm, Adim, Bb7, and Bb+7. Section B (measures 17-32) is marked 'Solos Here:' and includes chords: Eb, Eb7, Ab, Abm, Eb, Eb7, Ab, Abm, Eb, Cm, B7, Bb7, Eb, Edim, Fm7, Bb7, Eb, Eb7, Ab, Abm, Eb, Eb7, Ab, Abm, Eb, Cm, B7, Bb7, Eb, Ab7, and Eb7. Section C (measures 33-48) includes chords: Ab, Abm, Eb, Bb+7, Eb, G7, Cm7, F7, Bb, Bbdim, Bb7, Eb, Eb7, Ab, Abm, Eb, Eb7, Ab, Abm, Eb, Cm7, F7, Bb7, Eb, Ab7, and Eb. The score concludes with a double bar line and a key signature change to one flat (Bb).

A Eb Ab7 Eb F7 Bb7

B Solos Here: Eb Eb7 Ab Abm Eb Eb7 Ab Abm

C Ab Abm Eb Bb+7 Eb G7

Solos at "B"

180

Grandpa's Spells

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - Composed 1911, Copyrighted 1923

Rec: Jelly Roll Morton (Ory, St. Cyr) 1926, Turk Murphy's Jazz Band,

Dukes of Dixieland (w/ Danny Barker) 1991, etc.

Concert Pitch

Chords: F7, B \flat , C7, B \flat dim, F7, B \flat , C7, B \flat , E \flat , F7, B \flat , C7, F7, B \flat , B \flat dim, 2-Bar Break: B \flat , C7, F7, B \flat , G7, Cm, D7, Gm, C7, F7, B \flat , B \flat 7.

No Repeat 1x - On to "C":

Jelly would lay his forearm on the keyboard to get the sound of Grandpa having a spell.

Grandpa's Spells - P.2

Ensemble "C" musical notation with lyrics: Last Time: Play Bad Note!

Ensemble "C" musical notation with lyrics: Last Time: Play Bad Note!

Ensemble "C" musical notation with lyrics: Last Time: Play Bad Note!

Ensemble "C" musical notation with lyrics: Last Time: Play Bad Note!

Back to "B" for Solos:

Fine

For Piano Solo:

Optional Piano Solo (Don't try it without a piano, things are bad enough):

Piano Solo musical notation with lyrics: Piano Crash!

Piano Solo musical notation with lyrics: Piano Crash!

Piano Solo musical notation with lyrics: Piano Crash!

Piano Solo musical notation with lyrics: Piano Crash!

If Piano Solo is used, Play ensemble "C" once & Fine.

ICE CREAM

The Firehouse Jazz Band
(New Orleans lyrics vary from original)

Concert Pitch

Johnson, Moll, King - 1927
Originally just another 1920's novelty tune, then made popular among Dixieland bands by New Orleans clarinetist George Lewis (1900-1968). Lewis played in New Orleans from the early '20's, later led the Preservation Hall Jazz Band.
Rec: George Lewis & His Ragtime Band 1953, etc.

A B^b

I scream, you scream, we all scream for ice cream,

F^7 B^b

Rock, rock my ba-by roll.

B^b

I scream, you scream, ev - 'ry bod-y wants ice cream,

F^7 B^b F^7 B^b7

Rock, rock my ba-by roll. Pep - si

B E^b B^b

Co - la, R. C. Co - la, ev - 'ry

C^7 F^7

bod - y wants a Co - ca Co - la (Co - ca Co - la)

B^b

I scream, you scream, ev - 'ry bod-y loves ice cream,

F^7 B^b

Rock, rock my ba-by roll.

If You Were the Only Girl In the World

The Firehouse Jazz Band

182

Clifford Grey & Nat D. Ayer - 1916
In Rudy Vallee movie "Vagabond Lover" 1929
Perry Como 1946, "Helen Morgan Story" 1957

A C A⁷ D⁷

If you were the on - ly girl in the world, And

G⁷ C E^bdim Dm⁷ G⁷

I were the on - ly boy, _____

C Dm⁷

Noth - ing else would mat - ter in the world to - day.

G⁷ G⁺⁷ C G⁷

We could go on lov - ing in the same old way. A

B C A⁷ D⁷

gar - den of E - den just made for two, With

G⁷ C E^bdim Dm⁷ G⁷

Noth - ing to mar our joy. _____

Am Em

I would say such won - der - ful things to you,

F F⁺/C[#] G⁷/D G⁺⁷/E^b C/E Gm⁶ A⁷

There would be such won - der - ful things to do, If

C Dm Fm C A⁺ A⁷

you were the on - ly girl in the world, and

D⁷ G⁷ C E^bdim Dm⁷ G⁷

I were the on - ly boy. _____

Coney Island Washboard

The Firehouse Jazz Band

Durand-Adams-Nestor-Shugart 1926

Rec: Bob Scobey's Frisco Jazz Band 1951

Concert Pitch

A B^b G^b7 $F7$ B^b

Down by the beach lives the sweet-est lit-tle peach,

B^b G^b7 $F7$ B^b

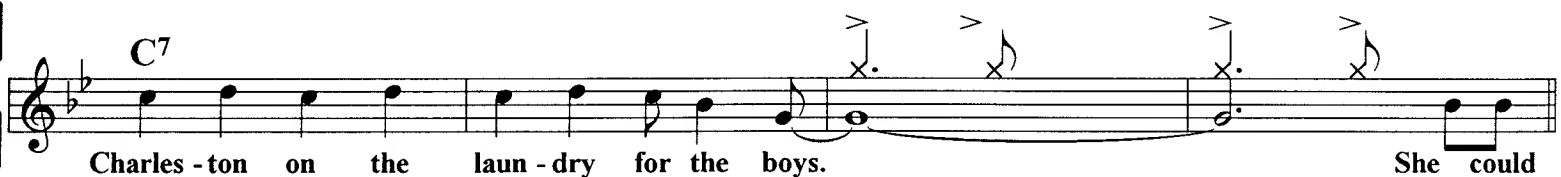
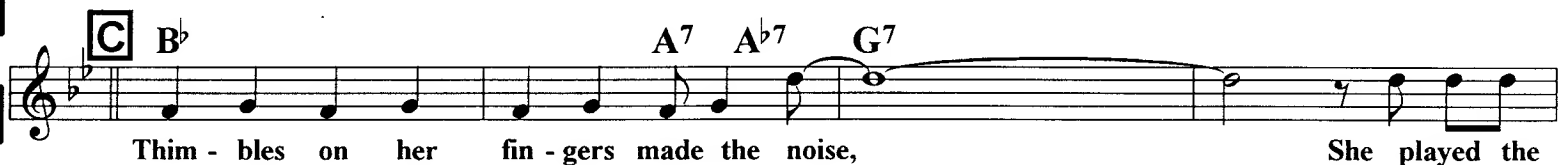
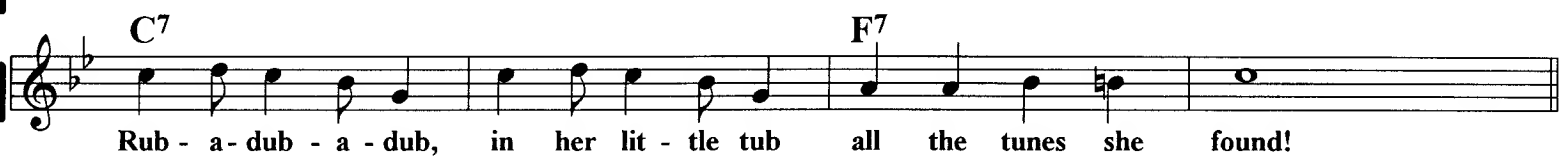
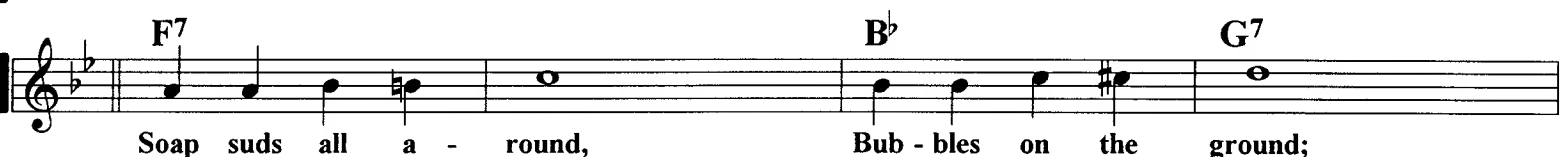
And I must say, She has the cu-test way of

$G7$ Cm $G7$ Cm

play-ing a chord up-on her wash-board.

$C7$ $F7$ Cm^7/G $A^b dim$ $F7/A$ $F7$

Folks would gath-er 'round from ev-'ry where in town just to hear her play.



From Monday On

The Firehouse Jazz Band

Concert Pitch

Version 2

Harry Barris & Bing Crosby - 1928

Barris, Crosby & Al Rinker were Whiteman's "Rhythm Boys" vocal trio. Barris also wrote "Mississippi Mud", "Wrap Your Troubles In Dreams", "I Surrender Dear", etc.

Rec: Paul Whiteman Orch. (Bix, etc.) 1928, The Rhythm Boys 1928, Red McKenzie & The Spirits of Rhythm (voc. Leo Watson) 1934, etc.

Verse:

A F7 F+

I loved and found the one I love be - yond my reach.
Some folks like Sun - day 'cause it is their day of rest.

B \flat Fm G7

She was a vis - ion rare, A dream di - vine, A peach.
And some think Sat - ur - day, or Fri - day is the best.

Cm F7 B \flat A \flat G7

But now she's heard my heed - ing, She's an - swered "Yes", And the
They may like Thurs-day, Wednes - day, And Tues - day, too. But there's

C7 F7 Fdim F7 **Break! - 3 Beats:**

day that we'll be mar - ried, We'll let you guess! From Mon - day
just one day I long for, I'm tell - ing you:

To "B" (Chorus):

Interlude used on Whiteman recording - Played after vocal Chorus:

B \flat F7 Cm7 F+7

B \flat Gm G7

Cm7 F7 B \flat Dm7 G7

C7 F7

To "B" (Chorus):

Find Out What They Like & How They Like It

The Firehouse Jazz Band

Concert Pitch

Thomas "Fats" Waller/
Andy Razaf - 1935

Used to won - der right a - long, why I could -n't hold a man.
 Ev - 'ry love af - fair went wrong, un - til I changed my plan. I'm
 hav - ing no more trou - ble now, my dad - dy's nice as he can be.
 La - dies I will tell you how, that's if you'll take a tip from me:

Chorus:

Find out what they like, and how they like it, and let 'em have it just that way.
 Give 'em what they want and when they want it, with - out a sin - gle word to
 say. You've got to ca - ter to a man and if you don't, he'll
 Just use more sug - ar if he says your jam ain't sweet, or
 Now you will lose him if you give him lol - li - pops, —
 Now if he claims his lodge is meet - ing ev - 'ry night, it
 find some oth - er gal to do the things you won't. Find out what they like, and
 he will sneak for his des - sert a - cross the street.
 when you know he's cra - zy just to have some chops.
 means you do not han - dle all your busi - ness right.
 how they like it, and let 'em have it just that way.

I'M A DING DONG DADDY FROM DUMAS

The Firehouse Jazz Band

186

Phil Baxter - 1928
Popularized by Louis Armstrong.
In 1937 film "Hollywood Hotel"
by the Benny Goodman Quartet

Concert Pitch

A B \flat 6 E \flat 7 B \flat 6 G7 C7 F7
I'm a Ding Dong Dad - dy from Du - mas, You ought to see me do my

B \flat F7 B \flat 6 E \flat 7 B \flat 6 G7
stuff. I'm a clean cut fel - low from Hor - ner's cor - ner, You

C7 F7 **B** B \flat
ought to see me strut. I'm a ca - per cut - tin' cu - tie, Got a

B \flat 7 E \flat 7 Edim7
gal called Ka - tie, She's a lit - tle heav - y la - den but I call her "Ba - by", I'm a

B \flat 6 E \flat 7 B \flat G7 C7 F7
Ding Dong Dad - dy from Du - mas, You ought to see me do my

B \flat G7 C7 F7 B \flat
stuff, Oh yeah! You ought to see me strut my stuff!

187 Three Little Words

The Firehouse Jazz Band

Bert Kalmar & Harry Ruby - 1930
 From movie "Check & Double Check"
 with Bing Crosby & The Rhythm Boys
 with The Duke Ellington Orchestra,
 Ethel Waters (Klein, T. & J. Dorsey) 1930,
 Red Nichols & His Five Pennies 1935, Quintet of
 Hot Club of France (Django, Grappelli) 1935,
 Gene Krupa's Chicagoans (Goodman, Kazeibier)
 1935, Bud Freeman Trio 1938, Al Hirt c. 1960, etc

Concert Pitch

A C E^bm⁶

Three lit - tle words, Oh, what I'd give for that

G⁷ Am⁶ G⁷

won - der - ful phrase, To hear those

C E^bm⁶

three lit - tle words, That's all I'd live for the

G⁷ Am⁶ G⁷

rest of my days. And what I

B C⁷ Gm⁷ C⁷

feel in my heart they tell sin - cere - ly,

F Dm⁷ A^bdim A⁷ A^b7 G⁷

No oth - er words can tell it half so clear - ly.

C E^bm⁶

Three lit - tle words, eight lit - tle let - ters which

G⁷ Dm⁷ G⁷ C F⁷ C

sim - ply mean, "I love you!"

BLACK BOTTOM

188

Concert Pitch

The Firehouse Jazz Band

DeSilva-Brown-Henderson
From "George White's Scandals"
1926

B \flat 7 **A** **E \flat** **B \flat 7** **B \flat +7** **E \flat** **B \flat 7** **B \flat +7**

They call it Black Bot - tom, a new twist - er, it's sure got 'em and oh, sis - ter, they

E \flat **E \flat dim** **Fm7** **C7** **Fm7** **Break!** **B \flat 7** **Break!**

clap their hands and do a rag - ged - y trot, hot!

B **E \flat** **B \flat 7** **B \flat +7** **E \flat** **B \flat 7** **B \flat +7**

Old fel - lows with lum - ba - go and high yel - lows a - way they go they

E \flat **E \flat dim** **Fm7** **B \flat 7** **E \flat** **B \flat 7** **E \flat**

jump right in and give it all that they've got! They say that

C **Dm7** **G7** **Dm7** **G7** **Cm**

when the riv - er bot - tom cov - ered with ooze, start - in' to squirm.

Cm7 **F7** **Cm7** **F7** **Fm7** **B \flat 7**

Cou - ples dance and that's the move - ment they use, just like a worm!

D **E \flat** **B \flat 7** **B \flat +7** **E \flat** **B \flat 7** **B \flat +7**

Black Bot - tom a new rhy - thm when you spot 'em you go with 'em and

E \flat **E \flat dim** **Fm7** **B \flat 7** **E \flat** **Cm7** **Fm7** **B \flat 7**

do that black Black Bot - tom all the day long. They call it

Alice Blue Gown

The Firehouse Jazz Band

Originally a Waltz

McCarthy/Tierney - 1919 for musical "Irene".

Rec: Muggsy Spanier & His Ragtimers 1944, Sharkey Bonano's New Orleans Band, Eddie Condon's Jazz Band, Frankie Masters Orch., Ozzie Nelson Orch., Glenn Miller Orch., Harry James Orch., The Original Dixieland Jazz Band 1920, etc.

Concert Pitch

A C C⁷ B⁷ B^{b7} A⁷

In my sweet lit - tle A - lice Blue Gown, When I

D⁷ D⁷ Em⁷ Fdim D⁷/F[#]

first wan - dered down in - to town, I was

G⁷ C A⁷

both proud and shy, As I felt ev - 'ry eye, But in

D⁷ G⁷

ev - 'ry shop win - dow I'd primp, pass - ing by; Then in

B C C⁷ B⁷ B^{b7} A⁷

man - ner of fash - ion I'd frown, And the

Dm G⁷ E⁷ F^{#m7} Gdim E⁷/G[#]

world seemed to smile all a - round. Till it

Dm D^{#dim} C/E B^{b9} A⁷

wilt - ed I wore it, I'll al - ways a - dore it, My

Dm G⁷ C Fm C

sweet lit - tle A - lice Blue Gown.

My Blue Heaven

The Firehouse Jazz Band

*Original version stays on Eb; Does not go to C7 in bars 4, 12, etc.

Whiting/W. Donaldson - 1924

Introduced in Vaudeville by Whiting.

Rec: Gene Austin in 1927 (Sold over 5,000,000), Paul Whiteman 1927, Nick Lucas 1928, Luis Russell Orch. 1934, Jimmy Lunceford Orch. 1935, Artie Shaw Orch. 1936, Sammy Kaye Orch. 1939, Art Tatum 1954

In movie "My Blue Heaven", Betty Grable-1950

In movie "Love Me or Leave Me", Doris Day-1955

190

Concert Pitch

When Whip-poor-wills call, and ev'-ning is nigh, I hur-ry to

my blue heav-en. A turn to the

right, a lit-tle white light, will lead you to

my blue heav-en. You'll see a

smil-ing face, a fire--place, a co-zy room, A

lit-tle nest that's nes-tled where the ro-ses bloom. Just Mol-ly and

me, and ba-by makes three, We're hap-py in

my blue heav-en.

Chord progressions: Eb, D7 D7b7 C7, F7, Bb7, Eb, D7 D7b7 C7, F7, Bb7, Eb, Eb7, Eb+7, A, C7, Fm, Bb7, Edim, Fm7, Bb7, Eb, D7 D7b7 C7, F7, Bb7, Eb, Ab7, Eb.

Chorus:

A F⁶ Fm⁶ B^b9

won-der why I spend the lone-ly night dream-ing of a song? The

C⁶ Dm⁷ Em⁷ A⁹ Dm⁷ Fm⁶

mel-o-dy haunts my rev-er-ie, And I am once a-gain with you, When our

G⁷ G^o G⁷ G⁺7 C Dm⁷ Em⁷ Am⁷

love was new, and each kiss an in-spi-ra-tion, But

D⁹ G⁷ Dm⁷ G⁷ C⁺7

that was long a-go; now my con-so-la-tion is in the Star-dust of a song. Be-

B F⁶ Fm⁶ B^b9

side a gar-den wall, when stars are bright, you are in my arms, The

C⁶ Dm⁷ Em⁷ A⁹ Dm⁷

night-in-gale tells his fair-y tale of par-a-dise, where ros-es grew. Tho' I

F⁶ Fm⁶ C⁶ B⁷ E⁷

dream in vain, In my heart it will re-main: My

Dm⁷ A⁷ A^bdim G⁷ C Fm C⁶ C⁷

Star-dust mel-o-dy, the mem-o-ry of love's re-frain.

191

Stardust

The Firehouse Jazz Band

Hoagy Carmichael - Lyr: Mitchell Parish - 1929
 Rec: Chocolate Dandies (w/ Lonnie Johnson-gtr, Don Redman-sx)
 (before song was published) 1928, Louis Prima & His New Orleans Gang
 (G. Van Eps, George Brunies, Claude Thornhill, Sidney Arodin, etc.) 1934,
 Django/Grappelli/etc. Paris 1935, Isham Jones Orch. 1931,
 Bing Crosby 1931, Louis Armstrong 1931, Jimmie Lunceford 1935,
 Benny Goodman 1936, Tommy Dorsey 1936, Glenn Miller 1941,
 Artie Shaw's classic recording with Butterfield, Jack Jenny, etc. 1941

Concert Pitch

Verse:

And now the pur-ple dusk of twi-light time steals a-cross the mead-ows of my heart,

High up in the sky the lit-tle stars climb, Al-ways re-mind-ing me that we're a- part.

You wan-dered down the lane and far a-way, Leav-ing me a song that will not die,

Love is now the Star-dust of yes-ter-day, The mu-sic of the years gone by. Some-times I

There is a story that young Bix Beiderbecke was noodling on a piano one evening, in one of his hang-outs near the Indiana University campus. Bix spent many hours at various pianos. This particular evening his friend Hoagy Carmichael (4 years older than Bix) stopped and listened to Bix' catchy tune.

Hoagy is reputed to have said, "Man, if you'd slow that tempo down that would be a mighty pretty song". Bix shrugged off the suggestion and kept the bouncy rhythm going.

Supposedly, just maybe, a few years later part of that melody appeared in print for the first time, as part of "Stardust".

If there is even a slight possibility that this episode happened, it leaves most of us wondering what part of this classic song might have been created by Bix.

Other trivia: Hoagy recorded "Stardust" as early as October 31 (Halloween) 1927, at the famous Gennett studio in Richmond, Indiana. (Gennett #6311).

Spain

The Firehouse Jazz Band

Isham Jones - 1924 (Same year he wrote
"I'll See You In My Dreams" & "It Had To Be You")
Isham Jones Orch. 1924, Paul Whiteman Orch. 1924,
Bob Crosby's Bobcats (R. Bauduc, B. Butterfield,
I. Fazola, B. Haggart, Eddie Miller, J. Stacy) 1940, etc.

Concert Pitch

A E^b $E^b \dim$ Fm^7 C^7

F^9 B^b7 E^b C^7 F^7 B^b+7

E^b $E^b \dim$ Fm^7 C^7

F^9 B^b7 E^b $A^b m$ E^b

B $A^b m$ E^b

$A^b m$ E^b $B^b \dim$ Fm^7 B^b7

E^b $E^b \dim$ Fm^7 C^7

F^9 B^b7 E^b $A^b m$ E^b

Mister Jelly Lord

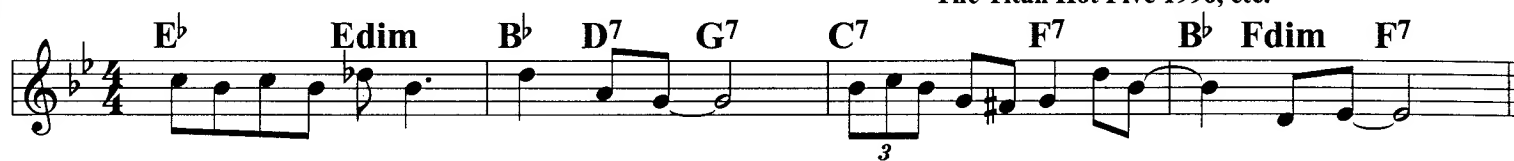
The Firehouse Jazz Band

193

Ferdinand "Jelly Roll" Morton

Rec: NORK 1923, Morton's Steamboat Four 1924,
Jelly Roll Morton's Incomparables 1926,
The Titan Hot Five 1996, etc.

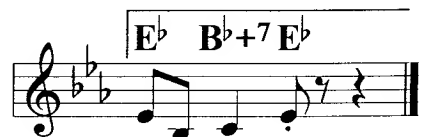
Concert Pitch



Solos Here:



Last Time:



The Moten Swing

The Firehouse Jazz Band

Concert Pitch

Bennie & Buster Moten
Bennie Moten's Kansas City
Orchestra - 1933

A A \flat E \flat 7 B \flat 7

E \flat 7 A \flat B \flat 7 E \flat 7

B A \flat E \flat 7 B \flat 7

E \flat 7 A \flat G7

C C G7 C Dm7 G7

C G7 C E \flat 7

D A \flat E \flat 7 B \flat 7

E \flat 7 A \flat B \flat 7 E \flat 7

Ol' Man Mose

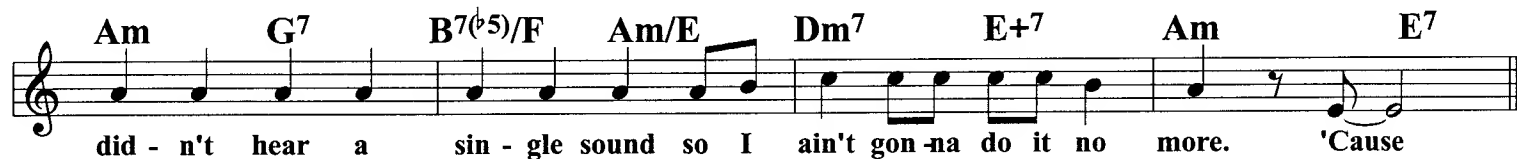
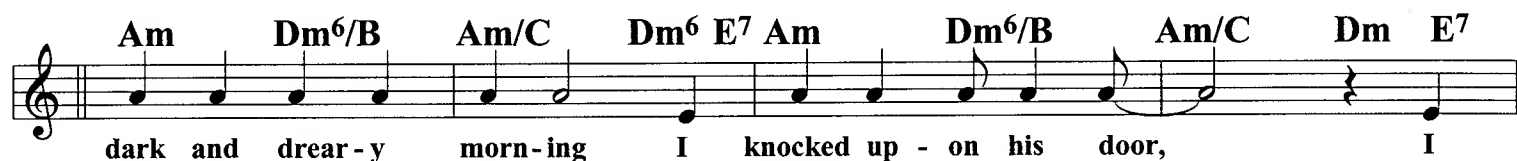
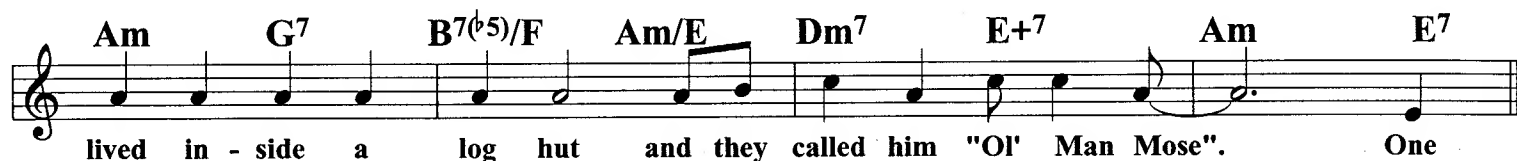
195

The Firehouse Jazz Band

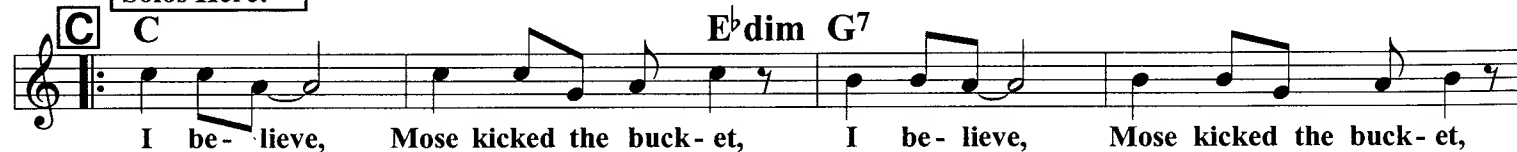
Piano "Straight-up-and-down"
boom/chink behind vocal:

By Louis Armstrong & Zilner Randolph - 1935
Rec: Wingy Mannone (G. Brunies, Marsala, C.
Mastren, Ray Bauduc, etc.) 1935, Cozy Cole c. 1959

Concert Pitch



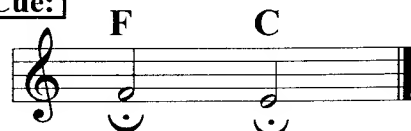
Solos Here:

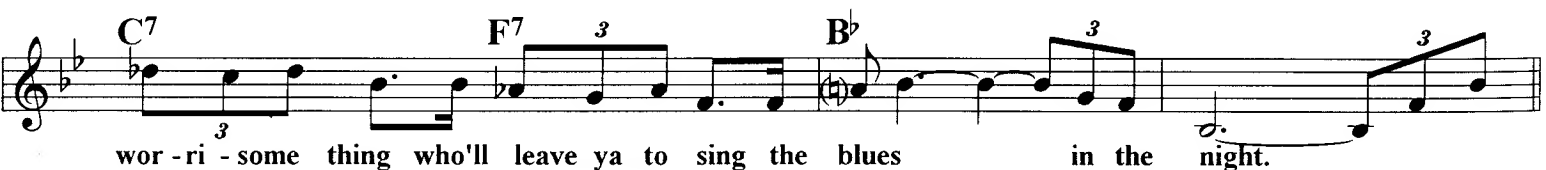
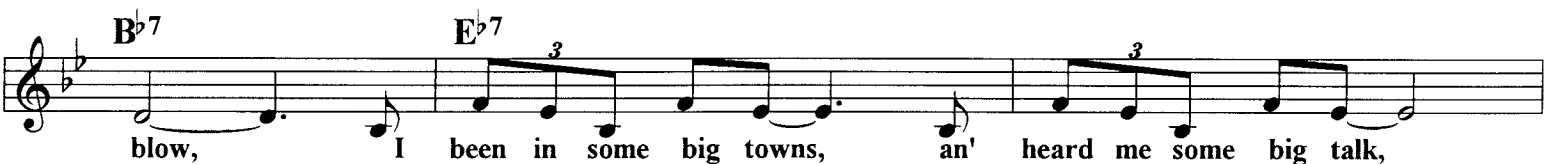
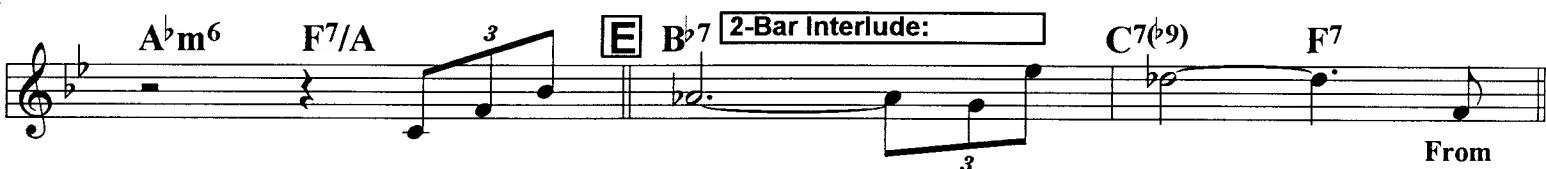


On Cue:

Spoken:

"I do believe, that Mose kicked the bucket, and Ol' Man Mose is Dead!"





Blues in the Night

The firehouse jazz band

Concert Pitch

Johnny Mercer & Harold Arlen - 1941

Movie "Blues In the Night"

Rec: Jimmy Lunceford, Artie Shaw, Woody Herman, Dinah Shore 1942, Cab Calloway, Benny Goodman, Rosemary Clooney 1952, etc.

A B \flat 3

My ma-ma done tol' me, when I was in pig-tails, my ma-ma done tol' me,

B \flat 7 E \flat 7 3

"Hon! A man's gon-na sweet talk and give ya the big eye,

B \flat F7 F+ B \flat F7 3

but when the sweet talk - in's done, a man is a two- face; a

C7 F7 3 B \flat 3

wor-ri-some thing who'll leave ya to sing the blues ——— in the night."

B B \flat E \flat 9 B \flat

Now the rain's a- fall - in'. Hear the train a - call - in', whoo - ee. ——— (My

B \flat 3 E \flat 9 Cm7(b5) F7

ma-ma done tol' me.) Hear dat lone - some whis- tle blow - in' 'cross the tres- tle,

B \flat 3 F7

whoo - ee. (My ma-ma done tol' me.) A whoo - ee - duh - whoo - ee. Ol'

C7 F7 3 B \flat 3

click - e-ty clack's a - ech - o-in' back th' blues in the night. The eve - nin'

C E \flat 9 Cm7(b5) F7 D \flat 9 C+7 C7

breeze - 'll start the trees to cry-in' and the moon - 'll hide its light,

Some Sunny Day

The Firehouse Jazz Band

Irving Berlin - 1922

Rec: Paul Whiteman Orchestra 1922,

Marion Harris 1922, etc.

Verse:

My heart goes pit-ter pat-ter, No one knows What's the mat-ter.

Just re-ceived a tel-e-gram from Al-a-bam my home.

That's why I'm gon-na wor-ry 'till the time when I hur-ry,

Right back to that cab-in door, Nev-er more to roam.

A Some sun-ny day with a smile on my face, I'll go

back to that place far a-way.

Back to that shack, And that red-head-ed hen, She'll say

"How have you been?" Then go back to the hay and lay me my break-fast.

B Some sun-ny day I'll be on that ex-press,

Fly-ing a-way to my lit-tle bunch of hap-pi-ness.

Oh, how I pine, For those lips sweet as wine, They'll be

pressed close to mine, Some sun-ny day.

Solos At "A"

Runnin' Wild

The Firehouse Jazz Band

198

Grey/Wood/Gibbs - 1922

Rec: Southland Six (Phil Napoleon, F. Signorelli) 1922,

Ted Lewis Orch. 1923, Art Hickman Orch., Jimmie

Lunceford Orch. 1935, Glenn Miller Orch. 1939,

Benny Goodman 1937, etc.

In 1959 movie "Some Like It Hot" with Marilyn Monroe.

Concert Pitch



Run - nin' wild, lost con - trol, Run - nin' wild,

might - y bold. Feel - in' gay,

Reck - less too, Care - free mind,

all the time, nev - er blue. Al - ways goin',

don't know where, Al - ways showin'

I don't care, Don't love no -

bod - y, It's not worth - while, All a - lone,

Run - nin' Wild.

Solos Here:

Musical notation for the first two staves of the solo section. The first staff begins with a boxed 'D' and a 'Bb' chord. The second staff includes 'Eb', 'Bb6', 'D7', and 'G7' chords. The key signature has two flats (Bb and Eb).

Last Time:

Musical notation for the 'Last Time' section. It includes 'C7', 'F7', 'Bb', 'Eb7', 'Bb', 'F7', 'Bb', and 'D7' chords. The notation includes repeat signs and a double bar line.

Dirge Tag - Same As Intro:

Musical notation for the 'Dirge Tag' section. The first staff starts with a boxed 'E' and 'Gm' chord, followed by 'Cm/G', 'Gm', a triplet of eighth notes, and 'D7'. The second staff continues with 'Gm', 'D7', 'Gm', 'Cm/G', and 'Gm', with 'rit.' markings under the first two measures. The section ends with a double bar line and 'pp' (pianissimo).

Dead Man Blues

The Firehouse Jazz Band

Concert Pitch

Intro Is Slow Dirge:

Drum Cadence With Rolls

Time Begins At "B"

Ferd "Jelly Roll" Morton - 1926

Rec: King Oliver (with Barbarin, Ory) 1927,

Jelly Roll Morton 1926,

Lawson-Haggart Jazz Band, etc.

A Gm Cm/G Gm D7

Gm D7 Gm Cm/G Gm F7

B B \flat 6 B \flat 7 B \flat 6 B \flat 7 B \flat 6 B \flat 7

E \flat 7 B \flat D7/A G7

C7 F7 B \flat E \flat 7 B \flat F7

C B \flat B \flat 7

E \flat E \flat 7 B \flat D7 G7

C7 F7 B \flat E \flat 7 B \flat F7

Charles "Buddy" Bolden is the legendary first jazz cornet player. He was a part-time barber, born in New Orleans in 1877. He was a tremendously powerful cornetist who could also play very sweetly. One source claimed that Buddy's horn could be heard 13 miles from Congo Square. Known as a "ladies' man", he led his band until 1907, when he was incapacitated by mental illness brought on by alcohol and/or syphilis. He died in 1931 still confined to an institution.

This song is also known as "Funky Butt", relating to the old New Orleans "Funky Butt" dance hall where Bolden's band often played. It was on Perdido St. between Library and Franklin. Earlier it had been the Union Sons Lodge Hall, but was "Kenna's" when Bolden played there. The odor in the place was so unbearable during dances that trombonist Willie Cornish came up with a name for it, calling it "Funky Butt". Soon everyone in the neighborhood knew the place as "Funky Butt Hall". In the 1930's the building was used as a church.

***These are the standard censored lyrics. Jelly Roll Morton, in his famous 1938 Library of Congress recordings, said the original lyrics were too obscene to be quoted.**

Concert Pitch

Slow Blues

Slow Blues

System 1:

Chords: B \flat , B \flat dim, F7, B \flat , B \flat 7, E \flat , Edim, B \flat , B \flat 7

Lyrics:

I thought I heard Bud-dy Bol-den say, You're nas-ty, You're dirt-y, Take it a - way! You're
I thought I heard Judge Foger-ty say, Give him 30 days in the Mar-ket, Take him a - way! Give him a
I thought I heard Bud-dy Bol-den say, Funk-y Butt, Funk-y Butt, Take it a - way!

System 2:

Chords: E \flat , Edim, B \flat , G7, C7, F7

Lyrics:

ter-ri-ble, you're aw-ful, Take it a - way, I thought I heard him say! I
good broom to sweep with, Take him a - way I thought I heard him say! I
Funk-y Butt, Funk-y Butt, Take it a - way! I thought I heard hom say! I

System 3:

Chords: B \flat , B \flat dim, F7, B \flat , B \flat 7, E \flat , Edim, B \flat , B \flat 7

Lyrics:

thought I heard Bud-dy Bol - den shout, O - pen up that win-dow let that bad air out!
thought I heard Frank-y Du - son shout, Gal, give me that mon-ey 'fore I beat it out! Gal,
thought I heard Bud-dy Bol - den shout, Funk-y Butt, Funk-y Butt, Take it on out!

System 4:

Chords: E \flat , Edim, B \flat , G7, C7, F7, B \flat , F7

Lyrics:

O - pen up that win-dow let the foul air out! I thought I heard Bud-dy Bol-den shout.
give me that mon-ey or I'll beat it out! I thought I heard Frank-y Du-son shout.
Funk-y Butt, Funk-y Butt take it on out! I thought I heard Bud-dy Bol-den shout.

*** Franky Duson was an early New Orleans trombonist, shown in a few early photos. Like dozens of men just after 1900 he also worked as a pimp in Storyville, the legal area of prostitution in the Crescent City. When the government closed Storyville during World War I (1918) it put many jazz musicians out of work.**

At Sundown

201

Concert Pitch

The Firehouse Jazz Band

Walter Donaldson - 1927
(Carolina In the Morning, How Ya' Gonna
Keep 'em Down On the Farm?, Makin' Whoopee,
My Blue Heaven, My Buddy, etc.)
Introduced by Cliff Edwards (Ukelele Ike) at the
Palace Theater in New York City.
Recorded: George Olson Orch. 1927,
Bud Freeman Trio 1938, Muggsy Spanier's
Ragtime Band 1939, etc.

A Gm7 C7 F F#°

Ev-'ry lit-tle breeze is sigh-ing of love un-dy-ing At Sun-down. Ev-'ry lit-tle

Gm7 C7 F F7 E7 Eb7

bird is rest-ing and feath-er nest-ing At Sun-down.

D7 G7

Each lit-tle rose-bud is sleep-ing, while

C7 C+7 F F#° Gm7 Break: 3 Beats.....

shad-ows, are creep-ing. In a lit-tle

B Gm7 C7 F F#°

cot-tage coz-y the world seems ros-y At Sun-down. Where a lov-ing

Gm7 C7 F F7 E7 Eb7

smile will greet me and al-ways meet me At Sun-down.

D7 G7

I seem to sigh, I'm in heav-en, when

Gm7 C7 F Gm7 C7

night is fall-ing and love is call-ing me home.

Chorus:

B

E \flat **B \flat 7** **E \flat** **E \flat 7**

Down yon - der some - one beck - ons to me,

A \flat **E \flat 7** **A \flat**

Down yon - der some - one reck - ons on me.

E \flat **B \flat 7** **E \flat** **E \circ** **B \flat 7/F**

I seem to see a race in mem - o - ry,

E \flat **B \flat 7** **E \flat**

Be - tween the Natch - ez and the Rob - ert E. Lee.

F7

Swan - ee shore I miss you more and more, Ev - 'ry

B \flat 7 **Break - 2 Bars:**

day, my mam - my land, You're sim - ply grand.

C **E \flat** **B \flat 7** **E \flat** **E \flat 7**

Down Yon - der when the folks get the news,

A \flat **E \flat 7** **A \flat**

Don't won - der at the Hul - la - ba - loos. There's

E \flat **C7**

dad - dy and mam - my, There's Eph - raim and Sam - my,

F7 **B \flat 7** **E \flat** **B \flat 7**

Wait - in' down yon - der for me.

Down Yonder

The Firehouse Jazz Band

L. Wolfe Gilbert - 1921

Also wrote lyrics for: "Waitin' For the Robert E. Lee",
"Ramona", "Jeannine", "Green Eyes", "Mama Inez", etc.

Rec: Ernest Hare & Billy Jones 1921, The Peerless Quartet 1921
Gid Tanner 1934, Del Wood 1951, Joe "Fingers" Carr 1951,
Freddie Martin Orch. 1951, The Dukes of Dixieland c. 1957, etc.

Concert Pitch

A *Verse:*

Rail - road train, Rail - road train, Hur - ry some more.

Put a lit - tle steam on just like nev - er be - fore.

Hus - tle on, Bus - tle on, I've got the blues.

Yearn - ing for my Swan - ee shore,

Broth - er if you on - ly knew,

You'd want to hur - ry up too.

Chorus:

C F F⁶ F F⁶ B^b7
 drop ev - 'ry - thing. Let dat har - mo - ny ring up to

F C⁺7 F C⁺7
 Heav - en and sing, sing, you sin - ners. Just wave your

D F F⁶ F F⁶ B^b7
 arms all a - bout. Let the Lord hear you shout. Pour dat

F C⁺7 F A⁷
 mu - sic right out. Sing you sin - ners.

E Dm Gm A⁷ Dm
 When - ev - er there's mu - sic the deb - il kicks.

Dm Gm G⁷ C⁷ **Break! 1 Bar:**
 He don't al - low mu - sic by dat riv - er Styx. You're wick - ed

F F F⁶ F F⁶ B^b7
 and you're de - praved, and you've all mis - be - haved. If you

F C⁺7 F C⁺7 **Pick-ups to "C"**
 wan - na be saved, sing, you sin - ners. You sin - ners,

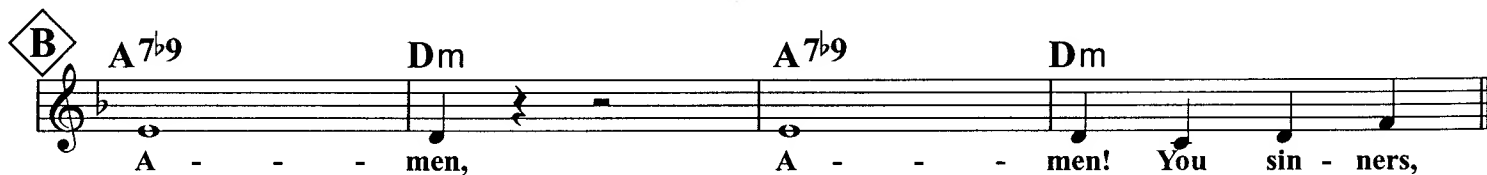
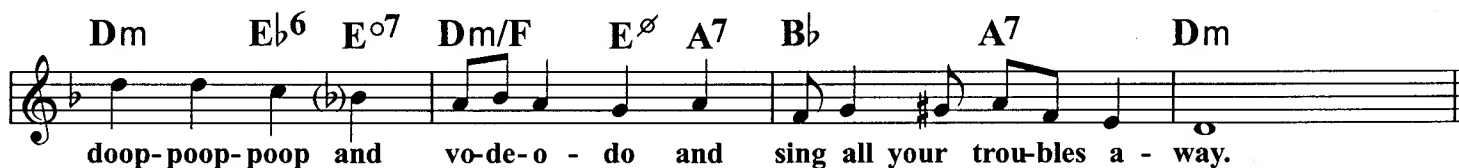
Sing, You Sinners

The Firehouse Jazz Band

Sam Coslow & W. Franke Harling - 1930
 Rec: The High Hatters 1930,
 Smith Ballew & His Orch. 1930,
 Fletcher Henderson Orch. 1937,
 The Charleston Chasers (with Phil Napoleon,
 Tommy Dorsey, Jimmy Dorsey, etc.) 1930,
 Ted Lewis Orch., Belle Baker 1930,
 Matty Malneck, Tony Bennett, Scott Black's
 Hot Horns (Good Time Jazz 15003-2), etc.

Concert Pitch

Verse:



Algiers Strut

The Firehouse Jazz Band

Concert Pitch

Not to be confused with the earlier "Algiers Stomp"

"Kid" Thomas Valentine
& Van Hulton - 1946.

Kid Thomas (1886-1987) was a
well-known New Orleans trumpeter.
He was not recorded until 1951, and
spent the latter part of his career
with the Preservation Hall Band.

A $E\flat$ $B\flat7$ $B\flat7$ $E\flat$ $E\flat7$

$A\flat$ $A\flat m$ $E\flat$ $G7$ Cm $F7$ $B\flat7$

B $E\flat$ $B\flat7$ $B\flat7$ $E\flat$ $E\flat7$

$A\flat$ $A\flat m$ $E\flat$ $G7$ Cm $F7$ $B\flat7$ $E\flat$ $B\flat7$ $C7$ Last Time

Last Time (In "F"):

C F $C7$ $C7$ F $F7$

$B\flat$ $B\flat m$ F $A7$ Dm $G7$ $C7$

D F $C7$ $C7$ F $F7$

$B\flat$ $B\flat m$ F $A7$ Dm $G7$ $C7$ F

Bay City

The Firehouse Jazz Band

Melvin "Turk" Murphy (1915-1987)

Turk was an important part of the "Trad Jazz Revival" of the 1940's, playing trombone with Lu Watters' Yerba Buena Jazz Band, and later his own much-recorded band.

Turk usually preferred older-sounding ragtime-type songs, therefore this tune seems a bit out of place.

205

Concert Pitch

A

Stop Time Clarinet Solo:

B

Other Solos:

C

After Solos, Back To "A"

Play "A" Twice, Soft 1X

Alcoholic Blues

The Firehouse Jazz Band

Concert Pitch

Albert von Tilzer (Albert Gumm) - 1919
 (Wrote "Oh By Jing!" same year)
 Recorded: Billy Murray 1919
 These lyrics are obviously a few years later.

A **F** **F7**

B_b **B_bm** **F**

C7 **F** **D_b7** **C7** **F**

B **Vamp:** **F** **C7** **F** **C7**

C **Verse:** **F** **G7** **C7**

Pro - hi - bi - tion, that's the name, pro - a - bi - tion drives me in - sane.

Gm **G7** **C7**

I'm so thirs-ty soon I'll die, I'm sim- ply gon- na 'vap - o - rate or just run dry. When

F **C7** **F** **C7**

Mis - ter Hoo - ver said to cut my din - ner down, I did - n't hes - i - tate I did - n't frown.

G7 **C** **G7** **C7**

I cut my sug-ar, I cut my coal, but now they've cut deep in - side my soul. I've got the

D **Chorus:** **F** **F7**

blues, blues, I've got the blues, blues, I've got the al - co - hol - ic blues. There's
 blues, blues, I've got the blues, since they am - pu - ta - ted my booze.

B_b **B_bm** **F**

no more beer my heart to cheer, good - bye whis-key used to make me fris-ky.
 Bars are closed and night clubs too, lord - y lord - y, what to do.

C7 **F** **D_b7** **C7** **F**

So long hi-ball, good - bye gin, tell me when you're com - in' back a - gain.
 Fare - well whis-key, good - bye gin, tell me when you're com - in' back a - gain.

Solos At "D"

Tuck Me To Sleep In My Old 'Tucky Home

The Firehouse Jazz Band

207

George W. Meyer - 1921

(For Me & My Gal, Mandy Make Up Your Mind)

Lyrics: Sam Lewis-Joe Young. Popularized by Al Jolson.

Recorded: Ernest Hare/Billy Jones 1921, Vernon Dalhart 1922, Rex Allen 1940's, Firehouse Five Plus Two 1954, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch

A

F F7 B \flat B $^{\circ}$ F/C F

Tuck me to sleep in my old 'Tuck-y home,

C7 F Dm G7 C7

cov - er me with Dix - ie skies and leave me there a - lone.

F F7 B \flat B $^{\circ}$ F/C F

Just let the sun kiss my cheeks ev - 'ry dawn, like the

C G7 C7

kiss - in' I've been miss - in' from my mam - my since I'm gone.

B

F7 B \flat

I ain't had a bit of rest, since I left my mam - my's nest.

G7 C7

I can al - ways rest the best in her lov - in' arms.

F F7 B \flat B $^{\circ}$ F/C F

Tuck me to sleep in my old 'Tuck-y home, let me

C7 F Gm7 C7

lay there stay there nev - er no more to roam.

Trombone Solo - 8 Bars - Both Times (Play "C" twice, as marked):

Staff 1: Trombone Solo. Chords: C, E^bdim, D⁷, E^b. The first measure is marked with a box containing the letter 'C'.

Staff 2: Ensemble Pick-ups. Chords: B^b7, E^b, E^bdim, B^b7. A box labeled "Ensemble Pick-ups:" is above the last measure.

Staff 3: Ensemble. Chords: E^bdim, D⁷, E^b. A box labeled "Ensemble:" is above the first measure.

Staff 4: Trombone 1x Only. Chords: B^b7, E^b, B^b7, E^b. A box labeled "Trombone 1x Only:" is above the last measure.

Staff 5: Chords: E^b, Cm. The first measure is marked with a box containing the letter 'D'.

Staff 6: Stop Time! As written - 2 Bars. Chords: B^b7, E^b/G, B⁷/F[#], F⁷, B^b7. A box labeled "Stop Time! As written - 2 Bars:" is above the last two measures.

Staff 7: Chords: E^b, Cm.

Staff 8: Chords: B^b7, E^b, A^b7, E⁷.

New Orleans Stomp

The Firehouse Jazz Band

Lil Hardin & Louis Armstrong

(Also sometimes credited to Johnny Dodds)

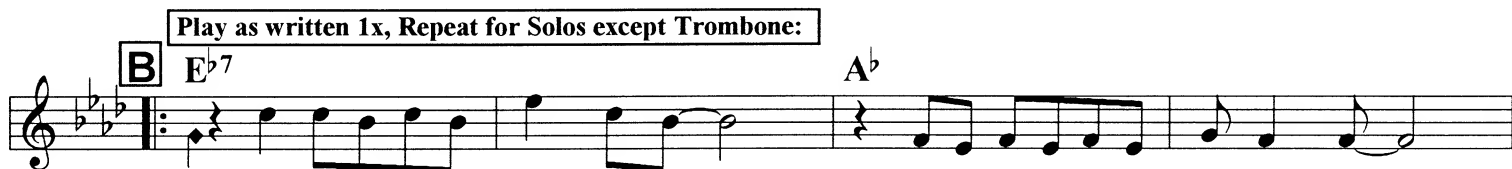
Rec: Johnny Dodds (with E. Hines) 1927, King Oliver (with St. Cyr), Turk Murphy's Jazz Band (with Bob Scobey) 1949, The Bay City Jazz Band 1957, etc.

Concert Pitch

Up-tempo Swing



Tuba & Trombone:



Tuba & Trombone 1x only:

Mandy Make Up Your Mind

The Firehouse Jazz Band

Concert Pitch

By Clark, Turk, Meyer, & Johnston - 1924
Introduced in "Dixie To Broadway" Revue
Recorded: Paul Whiteman Orchestra 1925,
Clarence Williams Blue 5 (Bechet, etc.) 1924,
Muggsy Spanier's Ragtime Band 1939,
Tommy Dorsey Orch. 1943

The musical score is written for a single melodic line in 4/4 time, featuring various chord symbols above the staff. The lyrics are written below the notes. The score is divided into sections by letter markers A, B, and C.

Section A: (Measures 1-10)

Section B: (Measures 11-20)

Section C: (Measures 21-30)

Section D: (Measures 31-40)

Section E: (Measures 41-50)

Section F: (Measures 51-60)

Section G: (Measures 61-70)

Section H: (Measures 71-80)

Section I: (Measures 81-90)

Section J: (Measures 91-100)

Section K: (Measures 101-110)

Section L: (Measures 111-120)

Section M: (Measures 121-130)

Section N: (Measures 131-140)

Section O: (Measures 141-150)

Section P: (Measures 151-160)

Section Q: (Measures 161-170)

Section R: (Measures 171-180)

Section S: (Measures 181-190)

Section T: (Measures 191-200)

Section U: (Measures 201-210)

Section V: (Measures 211-220)

Section W: (Measures 221-230)

Section X: (Measures 231-240)

Section Y: (Measures 241-250)

Section Z: (Measures 251-260)

Section AA: (Measures 261-270)

Section AB: (Measures 271-280)

Section AC: (Measures 281-290)

Section AD: (Measures 291-300)

Section AE: (Measures 301-310)

Section AF: (Measures 311-320)

Section AG: (Measures 321-330)

Section AH: (Measures 331-340)

Section AI: (Measures 341-350)

Section AJ: (Measures 351-360)

Section AK: (Measures 361-370)

Section AL: (Measures 371-380)

Section AM: (Measures 381-390)

Section AN: (Measures 391-400)

Section AO: (Measures 401-410)

Section AP: (Measures 411-420)

Section AQ: (Measures 421-430)

Section AR: (Measures 431-440)

Section AS: (Measures 441-450)

Section AT: (Measures 451-460)

Section AU: (Measures 461-470)

Section AV: (Measures 471-480)

Section AW: (Measures 481-490)

Section AX: (Measures 491-500)

Section AY: (Measures 501-510)

Section AZ: (Measures 511-520)

Section BA: (Measures 521-530)

Section BB: (Measures 531-540)

Section BC: (Measures 541-550)

Section BD: (Measures 551-560)

Section BE: (Measures 561-570)

Section BF: (Measures 571-580)

Section BG: (Measures 581-590)

Section BH: (Measures 591-600)

Section BI: (Measures 601-610)

Section BJ: (Measures 611-620)

Section BK: (Measures 621-630)

Section BL: (Measures 631-640)

Section BM: (Measures 641-650)

Section BN: (Measures 651-660)

Section BO: (Measures 661-670)

Section BP: (Measures 671-680)

Section BQ: (Measures 681-690)

Section BR: (Measures 691-700)

Section BS: (Measures 701-710)

Section BT: (Measures 711-720)

Section BU: (Measures 721-730)

Section BV: (Measures 731-740)

Section BW: (Measures 741-750)

Section BX: (Measures 751-760)

Section BY: (Measures 761-770)

Section BZ: (Measures 771-780)

Section CA: (Measures 781-790)

Section CB: (Measures 791-800)

Section CC: (Measures 801-810)

Section CD: (Measures 811-820)

Section CE: (Measures 821-830)

Section CF: (Measures 831-840)

Section CG: (Measures 841-850)

Section CH: (Measures 851-860)

Section CI: (Measures 861-870)

Section CJ: (Measures 871-880)

Section CK: (Measures 881-890)

Section CL: (Measures 891-900)

Section CM: (Measures 901-910)

Section CN: (Measures 911-920)

Section CO: (Measures 921-930)

Section CP: (Measures 931-940)

Section CQ: (Measures 941-950)

Section CR: (Measures 951-960)

Section CS: (Measures 961-970)

Section CT: (Measures 971-980)

Section CU: (Measures 981-990)

Section CV: (Measures 991-1000)

Section CW: (Measures 1001-1010)

Section CX: (Measures 1011-1020)

Section CY: (Measures 1021-1030)

Section CZ: (Measures 1031-1040)

Section DA: (Measures 1041-1050)

Section DB: (Measures 1051-1060)

Section DC: (Measures 1061-1070)

Section DD: (Measures 1071-1080)

Section DE: (Measures 1081-1090)

Section DF: (Measures 1091-1100)

Section DG: (Measures 1101-1110)

Section DH: (Measures 1111-1120)

Section DI: (Measures 1121-1130)

Section DJ: (Measures 1131-1140)

Section DK: (Measures 1141-1150)

Section DL: (Measures 1151-1160)

Section DM: (Measures 1161-1170)

Section DN: (Measures 1171-1180)

Section DO: (Measures 1181-1190)

Section DP: (Measures 1191-1200)

Section DQ: (Measures 1201-1210)

Section DR: (Measures 1211-1220)

Section DS: (Measures 1221-1230)

Section DT: (Measures 1231-1240)

Section DU: (Measures 1241-1250)

Section DV: (Measures 1251-1260)

Section DW: (Measures 1261-1270)

Section DX: (Measures 1271-1280)

Section DY: (Measures 1281-1290)

Section DZ: (Measures 1291-1300)

Section EA: (Measures 1301-1310)

Section EB: (Measures 1311-1320)

Section EC: (Measures 1321-1330)

Section ED: (Measures 1331-1340)

Section EE: (Measures 1341-1350)

Section EF: (Measures 1351-1360)

Section EG: (Measures 1361-1370)

Section EH: (Measures 1371-1380)

Section EI: (Measures 1381-1390)

Section EJ: (Measures 1391-1400)

Section EK: (Measures 1401-1410)

Section EL: (Measures 1411-1420)

Section EM: (Measures 1421-1430)

Section EN: (Measures 1431-1440)

Section EO: (Measures 1441-1450)

Section EP: (Measures 1451-1460)

Section EQ: (Measures 1461-1470)

Section ER: (Measures 1471-1480)

Section ES: (Measures 1481-1490)

Section ET: (Measures 1491-1500)

Section EU: (Measures 1501-1510)

Section EV: (Measures 1511-1520)

Section EW: (Measures 1521-1530)

Section EX: (Measures 1531-1540)

Section EY: (Measures 1541-1550)

Section EZ: (Measures 1551-1560)

Section FA: (Measures 1561-1570)

Section FB: (Measures 1571-1580)

Section FC: (Measures 1581-1590)

Section FD: (Measures 1591-1600)

Section FE: (Measures 1601-1610)

Section FF: (Measures 1611-1620)

Section FG: (Measures 1621-1630)

Section FH: (Measures 1631-1640)

Section FI: (Measures 1641-1650)

Section FJ: (Measures 1651-1660)

Section FK: (Measures 1661-1670)

Section FL: (Measures 1671-1680)

Section FM: (Measures 1681-1690)

Section FN: (Measures 1691-1700)

Section FO: (Measures 1701-1710)

Section FP: (Measures 1711-1720)

Section FQ: (Measures 1721-1730)

Section FR: (Measures 1731-1740)

Section FS: (Measures 1741-1750)

Section FT: (Measures 1751-1760)

Section FU: (Measures 1761-1770)

Section FV: (Measures 1771-1780)

Section FW: (Measures 1781-1790)

Section FX: (Measures 1791-1800)

Section FY: (Measures 1801-1810)

Section FZ: (Measures 1811-1820)

Section GA: (Measures 1821-1830)

Section GB: (Measures 1831-1840)

Section GC: (Measures 1841-1850)

Section GD: (Measures 1851-1860)

Section GE: (Measures 1861-1870)

Section GF: (Measures 1871-1880)

Section GG: (Measures 1881-1890)

Section GH: (Measures 1891-1900)

Section GI: (Measures 1901-1910)

Section GJ: (Measures 1911-1920)

Section GK: (Measures 1921-1930)

Section GL: (Measures 1931-1940)

Section GM: (Measures 1941-1950)

Section GN: (Measures 1951-1960)

Section GO: (Measures 1961-1970)

Section GP: (Measures 1971-1980)

Section GQ: (Measures 1981-1990)

Section GR: (Measures 1991-2000)

Section GS: (Measures 2001-2010)

Section GT: (Measures 2011-2020)

Section GU: (Measures 2021-2030)

Section GV: (Measures 2031-2040)

Section GW: (Measures 2041-2050)

Section GX: (Measures 2051-2060)

Section GY: (Measures 2061-2070)

Section GZ: (Measures 2071-2080)

Section HA: (Measures 2081-2090)

Section HB: (Measures 2091-2100)

Section HC: (Measures 2101-2110)

Section HD: (Measures 2111-2120)

Section HE: (Measures 2121-2130)

Section HF: (Measures 2131-2140)

Section HG: (Measures 2141-2150)

Section HH: (Measures 2151-2160)

Section HI: (Measures 2161-2170)

Section HJ: (Measures 2171-2180)

Section HK: (Measures 2181-2190)

Section HL: (Measures 2191-2200)

Section HM: (Measures 2201-2210)

Section HN: (Measures 2211-2220)

Section HO: (Measures 2221-2230)

Section HP: (Measures 2231-2240)

Section HQ: (Measures 2241-2250)

Section HR: (Measures 2251-2260)

Section HS: (Measures 2261-2270)

Section HT: (Measures 2271-2280)

Section HU: (Measures 2281-2290)

Section HV: (Measures 2291-2300)

Section HW: (Measures 2301-2310)

Section HX: (Measures 2311-2320)

Section HY: (Measures 2321-2330)

Section HZ: (Measures 2331-2340)

Section IA: (Measures 2341-2350)

Section IB: (Measures 2351-2360)

Section IC: (Measures 2361-2370)

Section ID: (Measures 2371-2380)

Section IE: (Measures 2381-2390)

Section IF: (Measures 2391-2400)

Section IG: (Measures 2401-2410)

Section IH: (Measures 2411-2420)

Section II: (Measures 2421-2430)

Section IJ: (Measures 2431-2440)

Section IK: (Measures 2441-2450)

Section IL: (Measures 2451-2460)

Section IM: (Measures 2461-2470)

Section IN: (Measures 2471-2480)

Section IO: (Measures 2481-2490)

Section IP: (Measures 2491-2500)

Section IQ: (Measures 2501-2510)

Section IR: (Measures 2511-2520)

Section IS: (Measures 2521-2530)

Section IT: (Measures 2531-2540)

Section IU: (Measures 2541-2550)

Section IV: (Measures 2551-2560)

Section IW: (Measures 2561-2570)

Section IX: (Measures 2571-2580)

Section IY: (Measures 2581-2590)

Section IZ: (Measures 2591-2600)

Section JA: (Measures 2601-2610)

Section JB: (Measures 2611-2620)

Section JC: (Measures 2621-2630)

Section JD: (Measures 2631-2640)

Section JE: (Measures 2641-2650)

Section JF: (Measures 2651-2660)

Section JG: (Measures 2661-2670)

Section JH: (Measures 2671-2680)

Section JI: (Measures 2681-2690)

Section JJ: (Measures 2691-2700)

Section JK: (Measures 2701-2710)

Section JL: (Measures 2711-2720)

Section JM: (Measures 2721-2730)

Section JN: (Measures 2731-2740)

Section JO: (Measures 2741-2750)

Section JP: (Measures 2751-2760)

Section JQ: (Measures 2761-2770)

Section JR: (Measures 2771-2780)

Section JS: (Measures 2781-2790)

Section JT: (Measures 2791-2800)

Section JU: (Measures 2801-2810)

Section JV: (Measures 2811-2820)

Section JW: (Measures 2821-2830)

Section JX: (Measures 2831-2840)

Section JY: (Measures 2841-2850)

Section JZ: (Measures 2851-2860)

Section KA: (Measures 2861-2870)

Section KB: (Measures 2871-2880)

Section KC: (Measures 2881-2890)

Section KD: (Measures 2891-2900)

Section KE: (Measures 2901-2910)

Section KF: (Measures 2911-2920)

Section KG: (Measures 2921-2930)

Section KH: (Measures 2931-2940)

Section KI: (Measures 2941-2950)

Section KJ: (Measures 2951-2960)

Section KK: (Measures 2961-2970)

Section KL: (Measures 2971-2980)

Section KM: (Measures 2981-2990)

Section KN: (Measures 2991-3000)

Section KO: (Measures 3001-3010)

Section KP: (Measures 3011-3020)

Section KQ: (Measures 3021-3030)

Section KR: (Measures 3031-3040)

Section KS: (Measures 3041-3050)

Section KT: (Measures 3051-3060)

Section KU: (Measures 3061-3070)

Section KV: (Measures 3071-3080)

Section KW: (Measures 3081-3090)

Section KX: (Measures 3091-3100)

Section KY: (Measures 3101-3110)

Section KZ: (Measures 3111-3120)

Section LA: (Measures 3121-3130)

Section LB: (Measures 3131-3140)

Section LC: (Measures 3141-3150)

Section LD: (Measures 3151-3160)

Section LE: (Measures 3161-3170)

Section LF: (Measures 3171-3180)

Section LG: (Measures 3181-3190)

Section LH: (Measures 3191-3200)

Section LI: (Measures 3201-3210)

Section LJ: (Measures 3211-3220)

Section LK: (Measures 3221-3230)

Section LL: (Measures 3231-3240)

Section LM: (Measures 3241-3250)

Section LN: (Measures 3251-3260)

Section LO: (Measures 3261-3270)

Section LP: (Measures 3271-3280)

Section LQ: (Measures 3281-3290)

Section LR: (Measures 3291-3300)

Section LS: (Measures 3301-3310)

Section LT: (Measures 3311-3320)

Section LU: (Measures 3321-3330)

Section LV: (Measures 3331-3340)

Section LW: (Measures 3341-3350)

Section LX: (Measures 3351-3360)

Section LY: (Measures 3361-3370)

Section LZ: (Measures 3371-3380)

Section MA: (Measures 3381-3390)

Section MB: (Measures 3391-3400)

Section MC: (Measures 3401-3410)

Section MD: (Measures 3411-3420)

Section ME: (Measures 3421-3430)

Section MF: (Measures 3431-3440)

Section MG: (Measures 3441-3450)

Section MH: (Measures 3451-3460)

Section MI: (Measures 3461-3470)

Section MJ: (Measures 3471-3480)

Section MK: (Measures 3481-3490)

Section ML: (Measures 3491-3500)

Section MO: (Measures 3501-3510)

Section MP: (Measures 3511-3520)

Section MQ: (Measures 3521-3530)

Section MR: (Measures 3531-3540)

Section MS: (Measures 3541-3550)

Section MT: (Measures 3551-3560)

Section MU: (Measures 3561-3570)

Section MV: (Measures 3571-3580)

Section MW: (Measures 3581-3590)

Section MX: (Measures 3591-3600)

Section MY: (Measures 3601-3610)

Section MZ: (Measures 3611-3620)

Section NA: (Measures 3621-3630)

Section NB: (Measures 3631-3640)

Section NC: (Measures 3641-3650)

Section ND: (Measures 3651-3660)

Section NE: (Measures 3661-3670)

Section NF: (Measures 3671-3680)

Section NG: (Measures 3681-3690)

Section NH: (Measures 3691-3700)

Section NI: (Measures 3701-3710)

Section NJ: (Measures 3711-3720)

Section NK: (Measures 3721-3730)

Section NL: (Measures 3731-3740)

Section NM: (Measures 3741-3750)

Section NN: (Measures 3751-3760)

Section NO: (Measures 3761-3770)

Section NP: (Measures 3771-3780)

Section NQ: (Measures 3781-3790)

Section NR: (Measures 3791-3800)

Section NS: (Measures 3801-3810)

Section NT: (Measures 3811-3820)

Section NU: (Measures 3821-3830)

Section NV: (Measures 3831-3840)

Section NW: (Measures 3841-3850)

Section NX: (Measures 3851-3860)

Section NY: (Measures 3861-3870)

Section NZ: (Measures 3871-3880)

Section OA: (Measures 3881-3890)

Section OB: (Measures 3891-3900)

Section OC: (Measures 3901-3910)

Section OD: (Measures 3911-3920)

Section OE: (Measures 3921-3930)

Section OF: (Measures 3931-3940)

Section OG: (Measures 3941-3950)

Section OH: (Measures 3951-3960)

Section OI: (Measures 3961-3970)

Section OJ: (Measures 3971-3980)

Section OK: (Measures 3981-3990)

Section OL: (Measures 3991-4000)

Section OM: (Measures 4001-4010)

Section ON: (Measures 4011-4020)

Section OO: (Measures 4021-4030)

Section OP: (Measures 4031-4040)

Section OQ: (Measures 4041-4050)

Section OR: (Measures 4051-4060)

Section OS: (Measures 4061-4070)

Section OT: (Measures 4071-4080)

Section OU: (Measures 4081-4090)

Section OV: (Measures 4091-4100)

Section OW: (Measures 4101-4110)

Section OX: (Measures 4111-4120)

Section OY: (Measures 4121-4130)

Section OZ: (Measures 4131-4140)

Section PA: (Measures 4141-4150)

Section PB: (Measures 4151-4160)

Section PC: (Measures 4161-4170)

Section PD: (Measures 4171-4180)

Section PE: (Measures 4181-4190)

Section PF: (Measures 4191-4200)

Section PG: (Measures 4201-4210)

Section PH: (Measures 4211-4220)

Section PI: (Measures 4221-4230)

Section PJ: (Measures 4231-4240)

Section PK: (Measures 4241-4250)

Section PL: (Measures 4251-4260)

Section PM: (Measures 4261-4270)

Section PN: (Measures 4271-4280)

Section PO: (Measures 4281-4290)

Section PP: (Measures 4291-4300)

Section PQ: (Measures 4301-4310)

Section PR: (Measures 4311-4320)

Section PS: (Measures 4321-4330)

Section PT: (Measures 4331-4340)

Section PU: (Measures 4341-4350)

Section PV: (Measures 4351-4360)

Section PW: (Measures 4361-4370)

Section PX: (Measures 4371-4380)

Section PY: (Measures 4381-4390)

Section PZ: (Measures 4391-4400)

Section QA: (Measures 4401-4410)

Section QB: (Measures 4411-4420)

Section QC: (Measures 4421-4430)

Section QD: (Measures 4431-4440)

Section QE: (Measures 4441-4450)

Section QF: (Measures 4451-4460)

Section QG: (Measures 4461-4470)

Section QH: (Measures 4471-4480)

Section QI: (Measures 4481-4490)

Section QJ: (Measures 4491-4500)

Section QK: (Measures 4501-4510)

Section QL: (Measures 4511-4520)

Section QM: (Measures 4521-4530)

Section QN: (Measures 4531-4540)

Section QO: (Measures 4541-4550)

Section QP: (Measures 4551-4560)

Section QQ: (Measures 4561-4570)

Section QR: (Measures 4571-4580)

Section QS: (Measures 4581-4590)

Section QT: (Measures 4591-4600)

Section QU: (Measures 4601-4610)

Section QV: (Measures 4611-4620)

Section QW: (Measures 4621-4630)

Section QX: (Measures 4631-4640)

Section QY: (Measures 4641-4650)

Section QZ: (Measures 4651-4660)

Section RA: (Measures 4661-4670)

Section RB:

Georgia On My Mind

The Firehouse Jazz Band

210

Concert Pitch

Hoagy Carmichael - 1930 - Lyr: Stuart Gorrell (Hoagy's sister was "Georgia")
 Rec: Hoagy Carmichael Orch. (Bix, J. Dorsey, Russell, Freeman, Venuti, Lang) 1930,
 Louis Armstrong Orch. 1931, Frankie Trumbauer 1931, Fats Waller 1941, Art Tatum 1941,
 Red McKenzie & The Mound City Blue Blowers (Muggsy Spanier, J. Dorsey, Coleman Hawkins,
 Eddie Condon, J. Russin, etc.) 1931, Ray Charles 1960, Willie Nelson 1978.

A

F A7 Dm F7 B \flat B \flat m

Geor-gia, Geor-gia, the whole day through, Just an

F D7 Gm7 C7 F F \sharp ° Gm7 C+7

old sweet song keeps Geor-gia on my mind. (Geor-gia on my mind)

F A7 Dm F7 B \flat B \flat m

Geor-gia, Geor-gia, a song of you, comes as

F D7 Gm7 C7 F B \flat m6 F A7

sweet and clear as moon-light thru the pines.

B

Dm Gm Dm7 B \flat 7 A7 Dm Gm Dm G7

Oth-er arms reach out to me, oth-er eyes smile ten-der-ly,

Dm G \circ /D \flat Dm7/C E7/B Am7 F \sharp ° Gm7 C7

Still in peace-ful dreams I see the road leads back to you.

F A7 Dm F7 B \flat B \flat m

Geor-gia, Geor-gia, no peace I find, Just an

F D7 Gm7 C7 F B \flat m6 F

old sweet song keeps Geor-gia on my mind.

I'm Coming Virginia

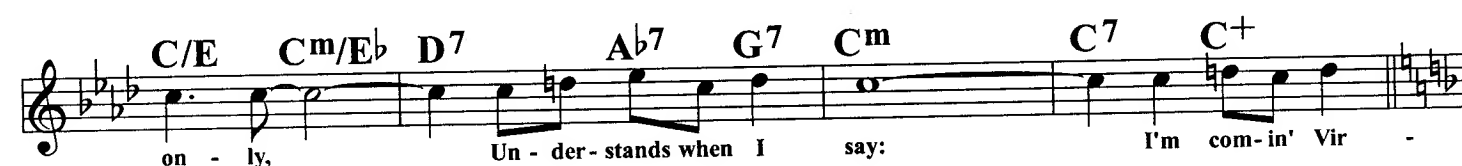
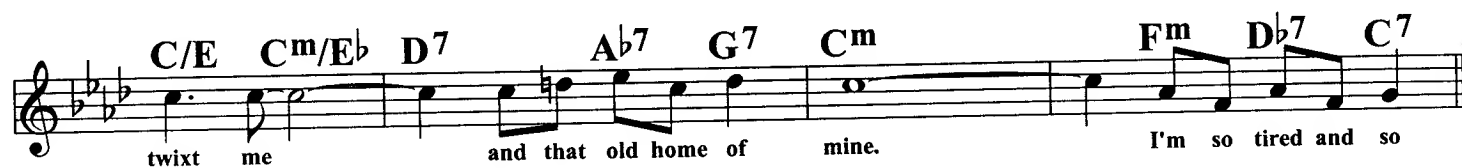
The Firehouse Jazz Band
Version 2

Donald Heywood & Will Cook - 1927

Rec: Ethel Waters 1927, Frankie Trumbauer (with Bix, J. Dorsey, Lang) 1927, Paul Whiteman Orch. 1927, Fletcher Henderson Orch. 1927, Bunny Berigan & His Blue Boys (E. Miller, Bauduc) 1935, P. Whiteman & His Swing Wing (voc. Teagarden) 1938, Teddy Wilson 1937, Sidney Bechet 1941, Jimmy McPartland Orch. (with McGarity, Hucko, Kress, Lesberg) 1953, etc.

Concert Pitch

Verse:



Chorus:

B

F F7 B \flat B \flat m F F7 Dm A7 Dm F7 F $^{+}$

gin - ia, I'm com-ing to stay. Don't hold it a -

B \flat A $^{+}$ A \flat 7 G7 C7 F C $^{+}$

gin' me, For run - nin' a - way. I've tried to for -

C

F F7 B \flat B \flat m F Dm7 A m E7 A m

get you, And found I'm all wrong. 'Neath your bright

F $^{\circ}$ E7 Cm6/E \flat D7 B \flat m/D \flat C7 F F7

South-ern moon, Once more I'll croon a dear old Mam - my tune. And if I can

D

B \flat B \flat m C7

win ya', I'll nev - er more roam. I'm com - in' Vir -

B \flat B \flat 7 A7 A \flat 7 G7 C7 F B \flat 7 F C $^{+}$

gin - ia, My Dix - ie - land home.

Is It True What They Say About Dixie?

THE FIREHOUSE JAZZ BAND

Calsar-Lerner-Marks - 1936

Popularized by Al Jolson

Rec. by Jimmy Dorsey Orch.

and Ozzie Nelson Orch.

Concert Pitch

A

Is it true what they say a - bout Dix - ie? Does the

sun real - ly shine all the time? Do

sweet mag - nol - ias blos - som 'round ev - 'ry - bod - y's door? Do

folks keep eat - in' 'pos - sum 'til they can't eat no more? Is it

B

true what they say a - bout Swan - ee? Is a

dream by that stream so sub - lime? Do they

laugh, do they love, like they say in ev - 'ry song? 'Cause if they

do that's where I be - long.

Stars Fell On Alabama

The Firehouse Jazz Band

Mitchell Parish/Frank Perkins - 1934

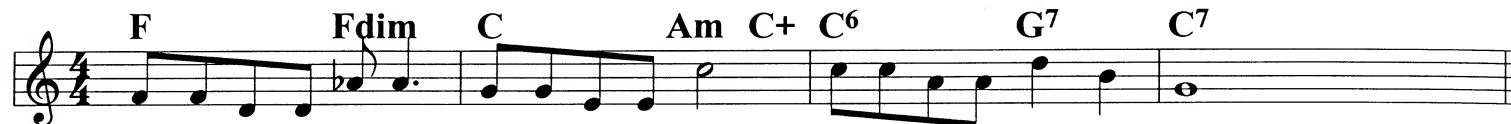
Popularized by Jack Teagarden

Rec: Guy Lombardo 1934,

Eddie Condon's Jazz Band, etc.

213

Concert Pitch



Moon- light and mag- no- lia, star- light in your hair, all the world a dream come true,



Did it real- ly hap- pen, was I real- ly there, was I real- ly there with you?



We lived our lit- tle dram- a, we kissed in a field of white, and



stars fell on Al- a- bam- a last night.



I can't for- get the glam- our, your eyes held a ten- der light, and



stars fell on Al- a- bam- a last night. I nev- er



planned in my im- a- gi- na- tion a sit- u- a- tion so hea- ven- ly, A fair- y



land where no one else could en- ter, and in the cen- ter just you and me, dear,



My heart beat like a ham- mer, my arms wound a- round you tight, and



stars fell on Al- a- bam- a last night.

And They Called It Dixieland

The Firehouse Jazz Band

Concert Pitch

Raymond Egan &
Richard Whiting - 1916
They also wrote
"Japanese Sandman" &
"Till We Meet Again"



I GOTTA RIGHT TO SING THE BLUES

THE FIREHOUSE JAZZ BAND

215

Ted Koehler & Harold Arlen - 1932

Written for "Earl Carroll's Vanities".

Theme song of Jack Teagarden Orch., Rec: Cab Calloway 1933, Benny Goodman Orch. (Krupa, Sullivan, Mannie Klein, voc: J. Teagarden) 1933, Louis Armstrong Orch. (with Teddy Wilson) 1933, Jack Teagarden Orch. 1941, Sidney Bechet Trio (Lil Armstrong & Z. Singleton) Paris 1952, etc.

Concert Pitch

A **C7** **F7** **F+**

I got-ta right to sing the blues, I got-ta right to feel low down, I got-ta

Bb7 **Ab7** **G7**

right to hang a-round, down a-round the riv - - er. A cer-tain

C7 **F7**

gal in this old town, Keeps drag-gin' my poor heart a-round, All I

Bb **Cm7** **C#°** **Bb** **Cm7** **E°** **Bb/F** **G7**

see for me is mis - e - - ry. I got - ta

B **C7** **F7** **F+**

right to sing the blues, I got-ta right to moan and sigh, I got-ta

Bb7 **Ab7** **G7**

right to sit and cry, down a-round the riv - - er. I know the

C7 **Ab 9 (#11)**

deep blue sea, Will soon be call-ing me, it must be

C7 **Cm7** **C#°** **F7** **Bb** **Ebm** **Bb**

love, say what you choose, I got-ta right to sing the blues.

Sweet Georgia Brown

The Firehouse Jazz Band

Ben Bernie/Maceo Pinkard/Kenneth Casey - 1925

Rec: Ben Bernie Orch. 1925, Isham Jones Orch. 1925,

Ethel Waters (Fletcher Henderson-pno, Buster Bailey, etc.) 1925,

Bing Crosby 1932, Coleman Hawkins (Grappelli, Django, B. Carter, etc.) Paris 1937,

Earl Hines Orch. (Trummy Young, Omer Simeon, etc.) 1934, Benny Goodman Quartet

(Teddy Wilson, Hampton, Dave Tough) 1938, Jimmy Noone's New Orleans Band 1936,

Lu Watters' Yerba Buena Jazz Band 1950, Bob Scobey's Frisco Jazz Band 1955,

Jack Teagarden (at Monterey Jazz Fest.) 1963, Firehouse Five Plus Two 1951,

The Dukes of Dixieland 1958, The Titan Hot Five 1996, etc.

Verse:

A

She just got here yes - ter - day, Things are hot here now they say,
Brown-skin gals you'll get the blues, Brown-skin pals you'll sure - ly lose,

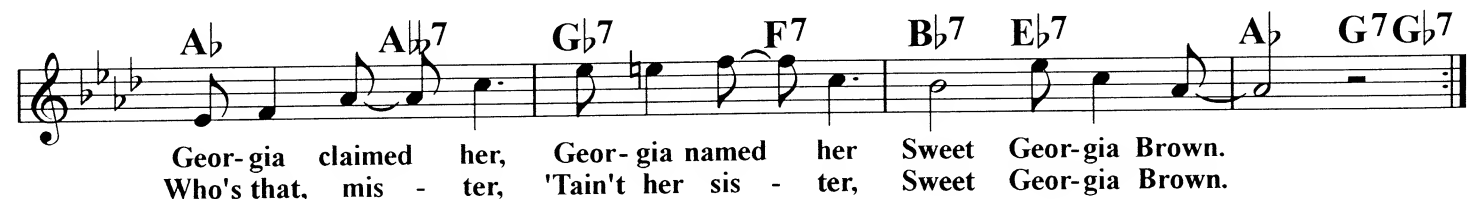
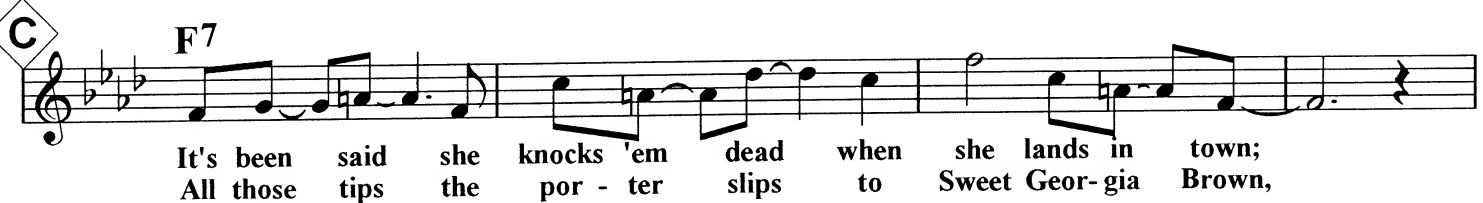
There's a big change in town.
And there's but one ex - cuse.

Gals are jeal - ous, there's no doubt, Still the fel - lows rave a - bout
Now I've told you who she was, And I've told you what she does,

Sweet, Sweet Geor - gia Brown; And
Hand this gal her dues. This

ev - er since she came, The col - ored folks all claim: Say,
col - ored maid - en's prayer Is an - swered an - y - where. Say,

Chorus:



B Cm A^b7 G7 Cm6 F7

Strol - ling up the av - e - nue so hap - py.
Dressed up like a mil - lion dol - lar troupe - er.

B^b6 Gm7 Cm7 F7 B^b6 E^b7 D7

All dressed up just like an Eng - lish chap - pie, ver - y snap - py.
Try - ing hard to look like Gar - y Coe - per, su - per du - per.

Gm

Come let's mix where Rock - e - fel - lers walk with sticks or "um - ber - el - las" in their

D7(b9) Gm Gm/F E^b7 D7

mitts, put - tin' on the Ritz.

Puttin' On The Ritz

The Firehouse Jazz Band

Irving Berlin - 1928
Introduced in movie
"Puttin' On The Ritz"

Concert Pitch

Verse:

G/B B \flat o Am 7 D 7 G/B B \flat o Am 7 D 7

Have you seen the well-to-do up and down Park Av - e - nue,

B \flat /D C \sharp o F/C F 7 B \flat /D C \sharp o F/C F 7

on that fam - ous thor-ough-fare with their nos - es in the air.

D 6 D \sharp o Em 7 A 7 D 6 D \sharp o Em 7 A 7

High hats and Ar - row col - lars, white spats and lots of dol - lars,

Bm 7 E 7 A 7 D 7

spend-ing ev - 'ry dime for a won - der - ful time.

A Chorus:

Gm

If you're blue and you don't know where to go to, why don't you go where fash-ion

D7(b9) Gm Gm/F E \flat 9 D 7

sits, put-tin' on the Ritz.

Gm

Diff-'rent types who wear a day coat, pants with stripes and cut - a - way coat, per-fect

D7(b9) Gm Gm/F E \flat 9 D 7

fits, put-tin' on the Ritz.

218

Concert Pitch

My Bucket's Got A Hole In It

The Firehouse Jazz Band

Note: "A" is a 7-bar phrase

Clarence Williams

Rec: Kid Ory, Sharkey Bonano,

Eclipse Alley Five (with George Lewis),

Louis Dumaine's Jazzola Eight (calling the

song "To-wa-bac-a-wa") New Orleans 1927,

Louis Armstrong's All-Stars (Earl Hines, Cozy

Cole, vocal by Jack Teagarden) 1950.

Yes my buck-et's got a hole in it. Yes my buck-et's got a hole in it.

yes my buck-et's got a hole in it, I can't buy no beer.

Break:

Well I went up-on a moun-tain, I looked down in the sea,
Well I'm stand-in' on the cor-ner, with a buck-et in my hand.

I seen the crowds and the fish-es, do-ing the be-bop-bee. 'Cause my buck-et's got a
I'm a-wait-in' for a wo-man, that ain't got no man. 'Cause my buck-et's got a

hole in it, yes my buck-et's got a hole in it. Yes my buck-et's got a
hole in it, yes my buck-et's got a hole in it, yes my buck-et's got a

hole in it, I can't buy no beer. Well I'm stand-in' on the
hole in it, I can't buy no beer. (Fine)

NEW ORLEANS MUSIC

The Firehouse Jazz Band

219

Wilbur Deparis

Transcribed by

"Banjo Bob" Stevens

Concert Pitch

C G7 G+ A C

I'll take that New Or - leans mu - sic. That jaz - zy
Play me that New Or - leans mu - sic. I want that

C G7

New Or - leans mu - sic. Now
New Or - leans mu - sic. I

G7

there are oth - er kinds and you can take your pick, but
crave ol' Sid - ney Bechet, I got to have my Bix, and

G7 C Break: G7 G+

when I hear ol' Ba - sin Street, Broth - er that's the lick. I can't get
when I hear an Arm - strong tune, sol - id I get my kicks. I need that

B C

rid of that feel - ing, I mean the
New Or - leans rhy - thm, so I can

C C^Δ C7 F

one that comes steal - ing. I
join in right with 'em. Now

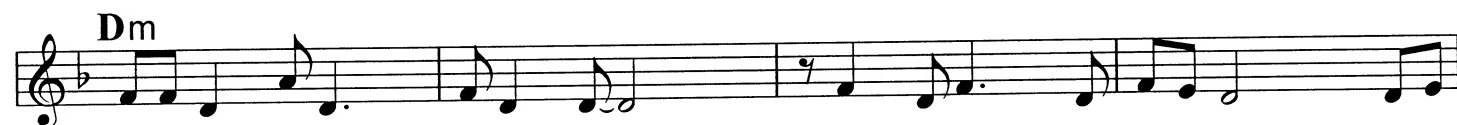
F Fm C A7

find my mind is in a whirl, I tell ya' that mu - sic is out a' this world; that
when I hear Kid Or - y slide, man it drives me out a' my mind, that

D7 G7 C C G7 G+

New Or - leans Mu - sic.
New Or - leans Mu - sic.

Irish Black Bottom - P.2



Coda:



220

Irish Black Bottom

The Firehouse Jazz Band

Concert Pitch

Map: Intro-A-B-C-D,
Back to "A" & "B" for solos,
Last ensemble on "A" & "B",
take Coda.

Louis Armstrong & Percy Venable - 1926

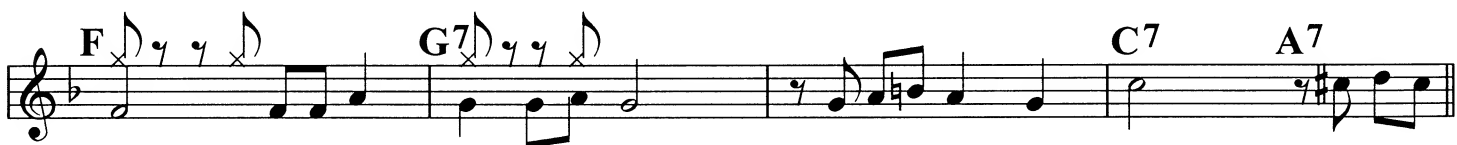
Rec: Louis Armstrong's Hot Five

(Lil, St. Cyr, J. Dodds) 1926,

Graeme Bell (Australian Dixie Band),

Lu Watters' Yerba Buena Jazz Band (with

Bob Scobey) 1941, Turk Murphy's Jazz Band



221

I Like New Orleans

The Firehouse Jazz Band

Danny Rubio

Transcribed by

"Banjo Bob" Stevens

Concert Pitch

Oh, I like Bour-bon St. and Vieux Car-re' ca-fe' o-le'. I like
 Oh, I like Cre-ole girls with all the curls, who smile away the day. I like a
 Oh, I like fay-do-do ba-lay-ga-bo and a Mar-di Gras par-ade. I like Ma-

jam-ba-laya and craw-fish e-tou-fe'. Hoo-ray! I like the
 Ca-jun song all night long, on the bay-ou bah-lee-ay. I like red
 rie La-Veau, ol' Satch-mo and the "Jazz Me Blues" he played. I like an

sec-ond line it makes me feel fine to be down New Or-leans way. I like New
 beans and rice it's al-ways nice to be down New Or-leans way, I like New
 ol' brass band it's real-ly grand to be down New Or-leans way. I like New

Or-leans, and that's where I'll stay. Hey, hey, I like New
 Or-leans, and that's where I'll stay. Hey, hey, I like New
 Or-leans, and that's where I'll stay. Hey, hey, I like New

Or-leans Lou-i-si-an-i-a.
 Or-leans Lou-i-si-an-i-a.
 Or-leans Lou-i-si-an-i-a.

Break:

Last Time:

Break: (Benny Goodman tag)

Or-leans Lou-i-si-an-i-a.
 Or-leans Lou-i-si-an-i-a.
 Or-leans Lou-i-si-an-i-a.

Mardi Gras Mambo

The Firehouse Jazz Band

222

Elliott-Welsch-Adams
Rec: The Hawketts - 1955
Transcribed by Bob Stevens

Concert Pitch

3-Part Intro:


Cor. 

Trb. 

Tuba 

A 

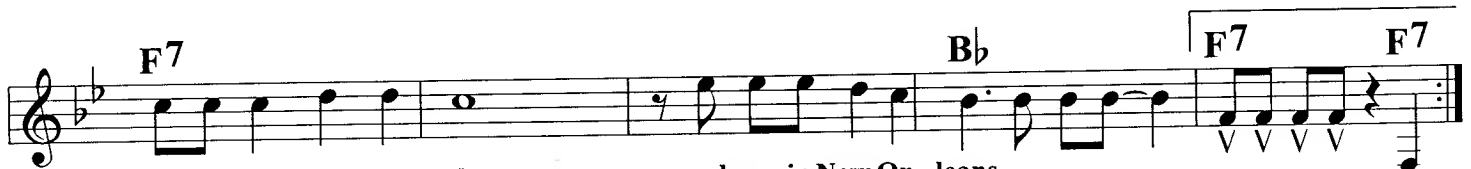
Down in New Orleans where the blues were born, takes a cool cat to blow a horn.
In the town where the cats all meet, they go the Mar-di Gras with a Mam-bo beat.
The par-a-sols are on par-ade down in New Orleans, well, they got it made.
On the cor-ner, a hat on the ground, plays a horn, and they gath-er 'round.



On the side of Ram-part Street, com-bo play-er with a Mam-bo beat to the
Shout and cheer for the Zu-lu King, truck on down with a Mam-bo swing to the
They play a tune with a Mam-bo beat, so the "sec-ond line" can shuf-fle their feet to the
The quarters fall and sound so sweet, he an-sw-ers back with a Mam-bo beat.

B 

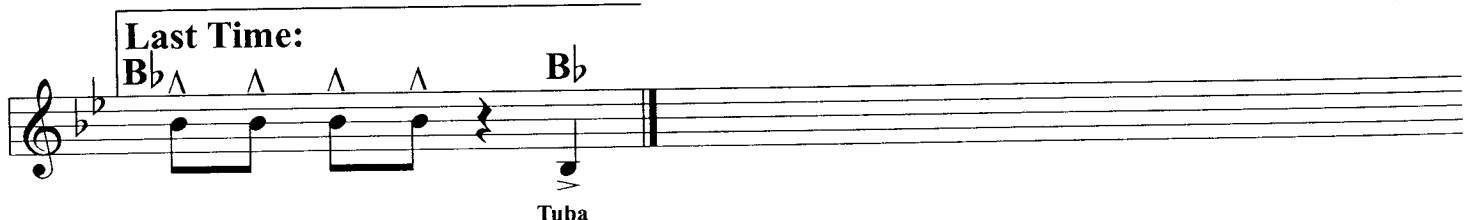
Mar-di Gras Mam-bo, (Mam-bo, Mam-bo) Mar-di Gras Mam-bo, (Mam-bo, Mam-bo)



Mar-di Gras Mam-bo, oh, down in New Or-leans.

Tuba

Last Time:



Tuba

One Sweet Letter From You

The Firehouse Jazz Band

Harry Warren, Lew Brown, Sidney Clare - 1927

Rec: Sophie Tucker with Miff Mole's Molers (Eddie Lang, Red Nichols, etc.) 1927,

The Charleston Chasers (Red Nichols, Miff Mole, V. Berton, J. Tarto, A. Schutt,

Voc: Kate Smith) 1927, Gene Austin, Jimmy Dorsey Orch. (voc. Helen O'Connell) 1939,

Lionel Hampton Orch. (Dizzy, C. Hawkins, C. Christian, M. Hinton, Cozy Cole) 1939,

Bunk Johnson's New Orleans Band (George Lewis, J. Robinson, Baby Dodds) 1945, etc.

Concert Pitch

Oh dear how I need one sweet let-ter from you, how I'd like to

read one, sweet let-ter from you. You know that you

left me, so wor-ried and blue, I al-ways keep

sing-ing, oh, what-'ll I do? Tho' it's not

fair and you don't care for me dear-ly, drop me a

line if you just sign "Yours Sin-cere-ly". You know that I'm

pray-ing, the night and day through, just ho-ping I'll

get one sweet let-ter from you.

UP A LAZY RIVER

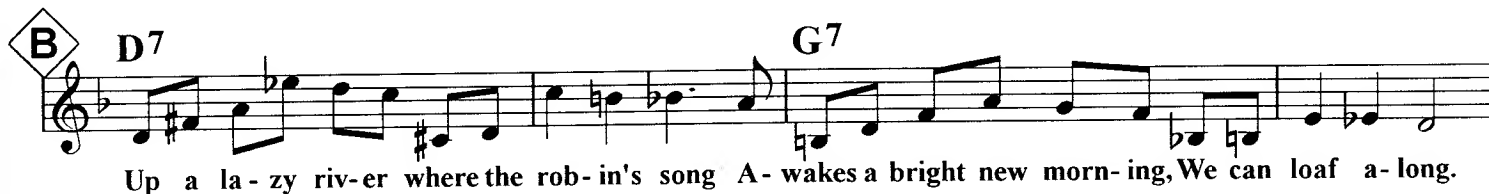
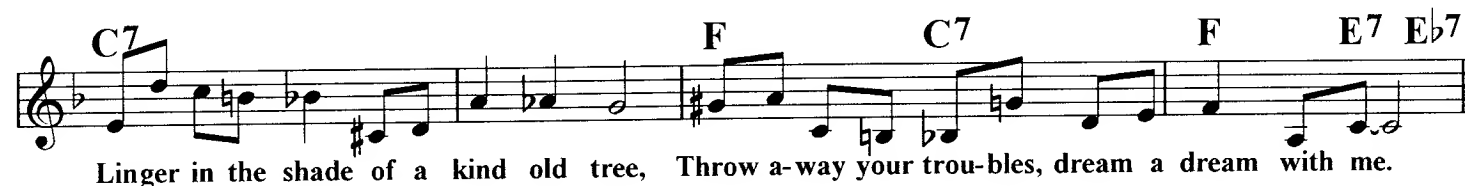
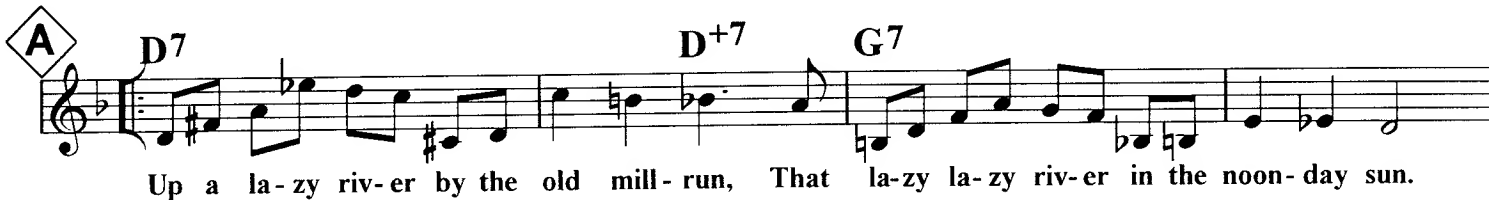
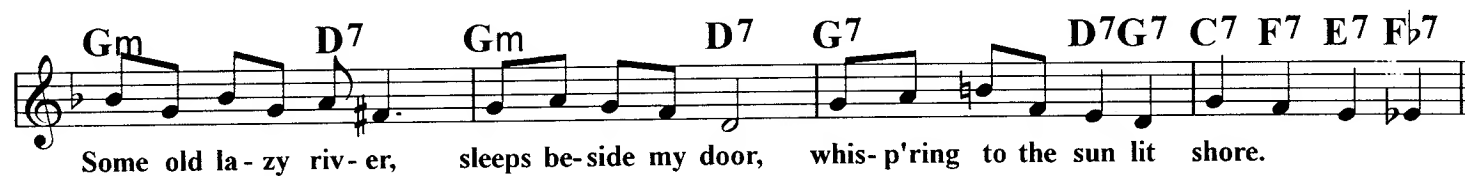
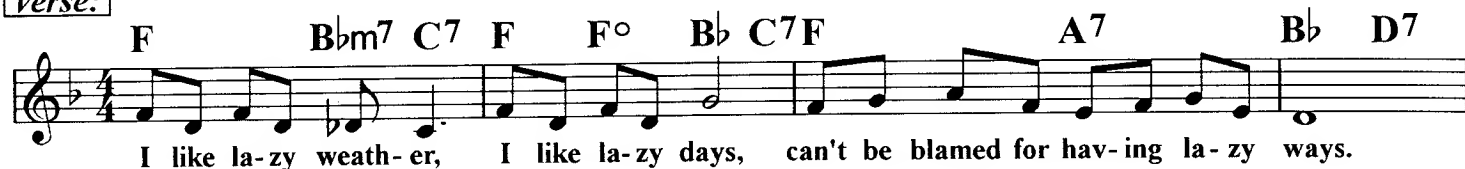
The Firehouse Jazz Band

Hoagy Carmichael/Sidney Arodin - 1931
Recorded: Louis Armstrong 1931,
Muggsy Spanier & Sidney Bechet's "Big Four"
1940, Mills Brothers 1952, Bobby Darin 1961,
Si Zentner's "twist" version was 1961 NARAS
Award winner, 1946 movie "The Best Years of
Our Lives".

224

Concert Pitch

Verse:



St. James Infirmary

The Firehouse Jazz Band

Concert Pitch

Published as if written by Joe Primrose in 1928. Actually based on old British song "The Unfortunate Rake" from the 18th century. Collected in early 1900's by John Lomax. There are dozens of verses added over the years.

Rec: Louis Armstrong 1929, Joe "King" Oliver 1930, Alex Hill (w/ Jabbo Smith, trmpt.) 1929, Jack Teagarden, Dukes of Dixieland, etc.

A Verse:

When will I ev - er stop moan - in'? When will I ev - er smile?

My ba - by went and left me, She'll be gone a long, long while.

I feel so blue and heart - brok - en, What am I liv - ing for?

My ba - by went and left me, Nev - er to come back no more. I went

B down to the Saint James In - firm - 'ry, My ba - by there she lay, Laid
"What is my ba - by's chan - ces?" I asked old Doc - tor Sharp, She can
go, let her go, God bless her, Where - ev - er she may be. She can

out on a cold mar - ble ta - ble, Well, I looked and I turned a - way.
"Boy, by six o' - clock this eve - nin', she'll be play - in' her gold - en harp". Let her
hunt this wide world o - ver, But she'll nev - er find a man like me.

1. I went down to St. James Infirm'ry.

All was still as night,
My gal was on the table,
Stretched out so pale, so white.
Tho' she treated me mean and lowdown,
Somehow I didn't care,
My soul is sick and weary,
I hope we meet again up there. (CHORUS:)

CHORUS: Let her go, let her go, God bless her,
Wherever she may be,
She can hunt this wide world over,
But she'll never find a man like me.

2. Sixteen coal-black horses,

Hitched to a rubber-tired hack,
Carried seven girls to the graveyard,
And brought only six of them back.
Now when I die, please bury me,
In my milk-white Stetson hat,
With a five-dollar gold piece on my watch chain,
So they'll know I died standin' pat. (CHORUS:)

3. Six poker dealers for pall bearers,

Let a whore sing my funeral song,
With a red hot band just beatin' it out,
Raisin' hell as we roll along.
Now I may drowned in the ocean,
May be killed by a cannonball,
But let me tell you buddy,
A woman was the cause of it all. (CHORUS:)

Shine

The Firehouse Jazz Band

226

C. Mack/L. Brown/F. Dabney - 1924

Rec: California Ramblers, Louis Armstrong's

New Sebastian Cotton Club Orch. 1931,

Benny Goodman, Bunk Johnson (George Lewis,

Baby Dodds) 1945, Bing Crosby & Mills Bros.

1932, Frankie Laine 1948, Ry Cooder, etc.

Concert Pitch

A E_b E_b° B_b^7

Shine 'Cause a - way your blues-ies,
my hair is curl - y,

E_b E_b° B_b^7 A^7 A_b^7

Shine, 'Cause start with your shoes-ies,
my teeth are pearl - y,

G^7 Cm

Shine each place up, make it look like new,
just be - cause I al - ways wear a smile,

F^7 B_b^7

Shine your face up, wear a smile or two.
like to dress up in the la - test style.

B E_b E_b° B_b^7 A^7 A_b^7

Shine 'Cause your these and tho - sies,
'Cause I'm glad I'm liv - ing,

G^7 Cm G^7 Cm

You'll find that ev - 'ry - thing will turn out fine.
take trou - ble smi - ling and the world is mine.

Fm^7 E_b C^7

Folks will shine up to ya', Ev'-ry-one will "How-dy do" ya',
I'm a luck - y fel - la', got the sun for my um - brel - la,

Fm B_b^7 B_b^{+7} E_b B_b^7

You'll make the whole world shine.
that's why they call me shine.

THE JAZZ ME BLUES

THE FIREHOUSE JAZZ BAND

Tom Delaney - 1921
 Rec. by the ODJB in 1921,
 Rec. by Les Paul in 1951,
 Most everybody else
 in between!

Concert Pitch

Down in Lous-i-an-a in that sun-ny clime, They play a class of mu-sic that is su-per fine. And it

makes no dif-fer-ence if it's rain or shine, You can hear that jazz band mu-sic play-ing all the time. It

sounds so pe-cu-liar 'cause the mu-sic's queer. How it's sweet vi-bra-tion seems to fill the air.

Then to you the whole world seems to be in rhyme, You want noth-ing else but jazz-band mu-sic all the time.

Ev - 'ry one that's nigh nev - er seems to sigh, Hear them loud - ly cry; Oh!

Jazz man, don't stop the mu - sic it's Jazz man (Jazz - man). You

know I want to hear it both day and night, And if you don't blow it hot then I don't feel right. Now if it's

rag - time, please sir will you play it in jazz - time (Jazz - time).

Don't want it fast, Don't want it slow, Take your time don't rush it play it sweet and low. I've got those

dog - gone real - gone jazz - band "Jazz Me" blues.

Solos at "C"

Bye Bye Blackbird

(I'm Your Mailman)

228

Mort Dixon/Ray Henderson - 1926
Pop. by Eddie Canter
Rec. by Gene Austin, Nick Lucas,
Russ Morgan & Leo Reisman Orchs.
"Mailman" parody followed soon.

Concert Pitch

The Firehouse Jazz Band

A

F Gm7 C7 F

Pack up all my care and woe, Here I go, sing - ing low,
Make you hap - py, make you gay, that's 'cause I come twice a day,

F A \flat ° Gm7 C7

Bye, Bye, Black - bird.
I'm Your Mail - man.

Gm7 C7 Gm7 C7

Where some - bod - y waits for me, sug - ar's sweet, so is she,
Knock your knock - er, ring your bell, bet you think that I am swell,

Gm7 C7 F Gm7 C7

Bye, Bye, Black - bird.
I'm Your Mail - man.

B

F7 A ϕ D7

No one here can love and un - der - stand me.
I can come in an - y kind of weath - - - er,

Gm G ϕ C7

Oh what hard luck stor - ies they all hand me.
that's be - cause my bag is made of leath - - - er.

F A ϕ D7

Make my bed and light the light, I'll ar - rive late to - night,
I don't mess with keys or locks, I just slip it in your box,

Gm C7 F B \flat 7 F C7

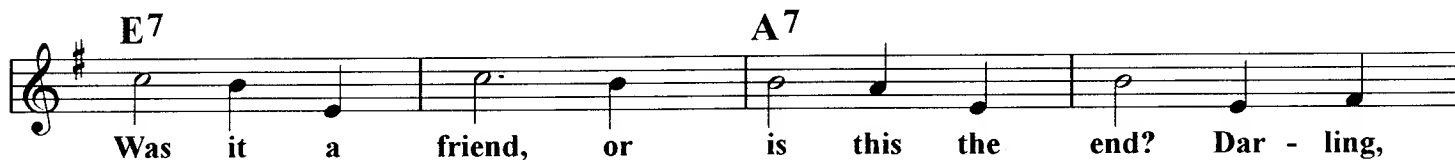
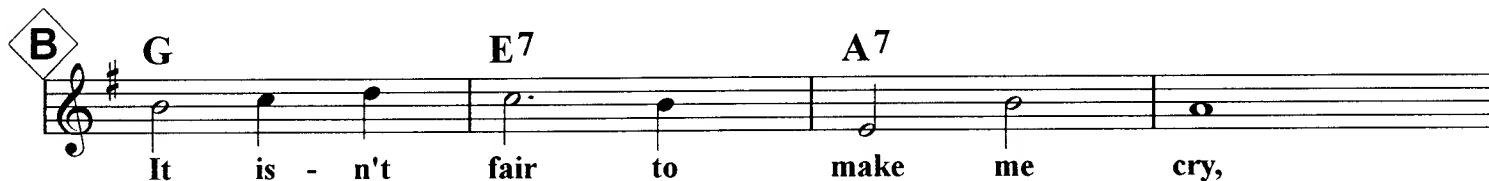
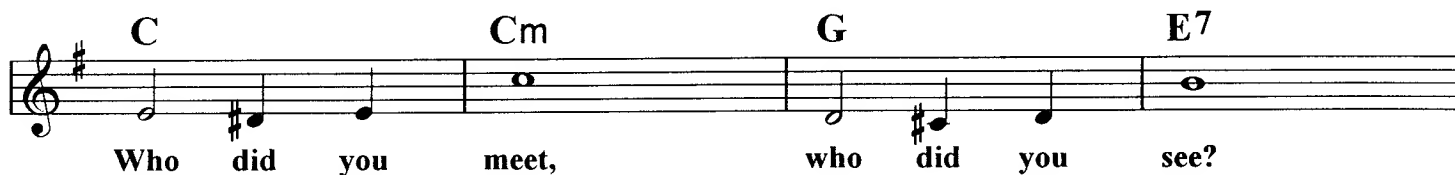
Black - bird, Bye, Bye.
I'm Your Mail - man.

229

Who Did You Meet Last Night?

The Firehouse Jazz Band

Concert Pitch

Recorded: Jimmy Lunceford Orch.
(voc. by Dan Grissom) 1939

I Like Bananas

(Because They Have No Bones)
The Firehouse Jazz Band

230

By Chris Yacich

Recorded by: The Hoosier Hot Shots,
Sharkey Bonano's New Orleans Band

Concert Pitch

A

I don't like your peach - es, They are full of stones,
I like ba - na - nas be - cause they have no bones.
Don't give me to - ma - toes, Can't stand ice cream cones,
I like ba - na - nas be - cause they have no bones. No

B

mat - ter where I go, with Su - zie, May, or An - na, I
want the world to know, I must have my ba - na - na!
Cab - ba - ges and on - ions, hurt my sing - ing tones,
I like ba - na - nas be - cause they have no bones.

231

In A Shanty In Old Shanty Town

The Firehouse Jazz Band

Joe Young/Joe Siras/
Little Jack Little - 1932
Pop. Ted Lewis Orch.
Rec. 1940 Johnny Long

Concert Pitch

A

E_b **G7** **C7**

It's onl - ly a shan - ty in old shan - ty town, The

F7 **E9** **F7**

roof is so slan - ty it touch - es the ground, But my

B_b7 **E_b** **C7**

tum - bled down shack, By an old rail - road track, Like a mil -

F7 **B_b7**

lion - aire's man - sion, is call - ing me back. I'd

B **E_b** **G7** **C7**

give up a pal - ace, If I were a king, It's

F7 **E9** **F7**

more than a pal - ace, It's my ev - 'ry - thing. There's a

A_b **A_bm** **E_b** **C7**

queen wait - ing there with a sil - ver - y crown, In a

Fm7 **F7** **B_b7** **E_b** **A_b7** **E_b**

shan - ty in old shan - ty town.

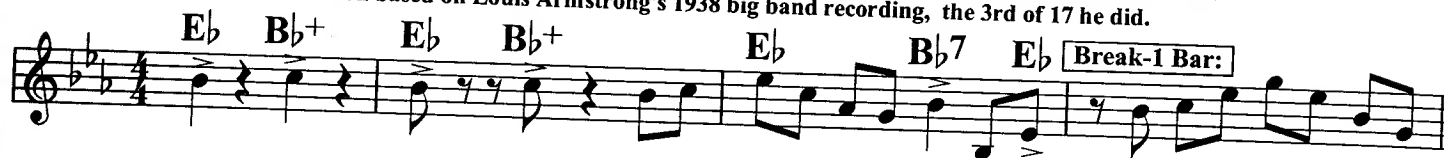
Mahogany Hall Stomp

232

By Spencer Williams - 1929

Concert Pitch

Named for Madam Lulu White's "Mahogany Hall", one of the finest bordellos in Storyville. Spencer (b. either 1880 or 1889 in New Orleans) was related to Madam Lulu and she raised him in Storyville, where he worked as a "professor", playing piano at a very early age. He later worked in Chicago, New York & Paris. He wrote or co-wrote: Tishomingo Blues, Everybody Loves My Baby, I've Found A New Baby, Royal Garden Blues, I Ain't Gonna Give Nobody None of This Jelly Roll, Shim-Me-Sha-Wabble, Basin St. Blues, etc. Rec: Titan Hot Five 1996. This version based on Louis Armstrong's 1938 big band recording, the 3rd of 17 he did.



After Last Ensemble,
Play "A" Once,
Jump To "Tag".

The Maple Leaf Rag

The Firehouse Jazz Band
Two of the original 4 sections:

Scott Joplin - 1899
Rec: New Orleans Rhythm Kings 1922,
Sidney Bechet's New Orleans Feet
Warmers 1932, Earl Hines Orch. 1934,
Tommy Dorsey Orch. 1936, Kid Ory's
Creole Jazz Band 1945, The Dukes
of Dixieland c. 1959, etc.

Concert Pitch

The musical score is written in 4/4 time and consists of two main sections, A and B, separated by a double bar line. Section A begins with a treble clef and a key signature of two flats (B-flat and E-flat). It features a series of eighth and sixteenth notes, with chords E-flat, E-flat major, B-flat 7, and E-flat major. Section B starts with a bass clef and continues the key signature. It includes chords B 7, B-flat 7, E-flat major, E-flat major, B 7, E-flat major, F 7, B-flat 7, and E-flat major. The score concludes with a 'Fine' marking. A 'D.C. 2nd Time' instruction is provided at the end of the piece.

Play "A" twice,
Play "B" twice,
Play "A" once.

OH, LADY BE GOOD!

234

The Firehouse Jazz Band

George & Ira Gershwin - 1924. From musical: "Lady, Be Good".
Recorded: Paul Whiteman 1925, Cliff Edwards (Ukelele Ike) 1925,
Lil Armstrong, Benny Carter Orch. 1934, Benny Goodman Trio 1936,
Red Norvo, Joe Sullivan's Cafe Society Orch. 1940, Bunk Johnson 1945,
Sidney Bechet 1941, Count Basie Orch., Artie Shaw Orch., Eddie Condon,
Louisiana Rhythm Kings (Red Nichols, G. Miller, J. Dorsey, Condon,
Krupa, etc.) 1930. { 1941 film "Lady, Be Good", 1945 film "Rhapsody In Blue" }

Concert Pitch

A

F B \flat 7 F F \sharp $^\circ$

Oh, sweet and love - ly la - dy be good! Oh

C7 F Gm7 C7

la - dy, be good to me!

F B \flat 7 F F \sharp $^\circ$

I am so awf' - ly mis - un - der - stood, So

C7 F B \flat 7 F F7

la - dy be good to me.

B

B \flat B $^\circ$ F A7

Oh, This please have some pit - y,
is tu - lip weath - er,

Dm Gm7 C7

I'm all a - lone in this big cit - y. I tell you
So let's put two and two to - geth - er. I tell you

F B \flat 7 F F \sharp $^\circ$

I'm just a lone - some babe in the wood, So

C7 F B \flat 7 F

la - dy, be good to me!

B

B \flat **B \flat 7** **E \flat** **E \flat m**

dreams I love you, hon - est I do,

B \flat **F $+$** **B \flat** **F7**

You are so sweet. If I could

B \flat **B \flat 7** **E \flat** **E \flat m**

just hold your charms a - gain in my arms,

B \flat **C7** **F7** **B \flat** **E \flat 7** **B \flat**

Then life would be com - plete. Since you've been

C **D7** **Gm**

gone dear, life don't seem the same,

C7 **F7**

Please come back a - gain. And af - ter

B \flat **B \flat 7** **E \flat** **E \flat m**

all's said and done, there's on - ly one,

B \flat **C7** **F7** **B \flat** **E \flat m6** **B \flat**

Girl of my dreams, it's you.

GIRL OF MY DREAMS

The Firehouse Jazz Band
Originally a Waltz

Sunny Clapp - 1927

Introduced by Blue Steele & His Orch.

Popularized by Gene Austin,

Recorded: Armand Hug (New Orleans pianist),

Billy Kyle, Johnny Long, etc.

Concert Pitch

A

Dear, it seems years since we part - - - ed,
It's strange how life deals you sor - - - row,

Years full of tears and re - gret.
Sun - shine and joy al - ways nigh.

I've been a - lone brok - en heart - - - ed,
We live and learn for to - mor - - - row, But

Try - ing so hard to for - get.
some - times the learn - ing comes high:
Girl of my

Somebody Loves Me

The Firehouse Jazz Band

George Gershwin - 1924

from "George White's Scandals",

Rec: Paul Whiteman 1924, Cliff Edwards (Ukulele Ike) 1925,
Adrian Rollini's Orch. (B. Goodman, M. Klein, G. van Eps,
voc: Teagarden) 1934, Django 1937, Eddie Condon's Dixieland
All-Stars (voc: Teagarden) 1944, etc.

Concert Pitch

A B^b Cm^7 F^7 B^b6 E^b9

Some - bod - y loves me, I won - der who?

B^b6 E^b9 Cm^7 F^7 B^b Cm^7 F^9

I won - der who he can be.

B^b Cm^7 F^7 B^b6 Gm^6

Some - bod - y loves me, I wish I knew,

Dm $E7(b9)$ A^7 Dm G^7

Who he can be wor - ries me. To ev - 'ry

B Cm Fm^6 Cm Fm^6 Cm^6

guy who pas - ses by I shout "Hey, may - be,

Gm^7 C^7 Gm^7 C^7 F^7

you were meant to be my lov - in' ba - by!"

B^b Cm^7 F^7 B^b6 E^b9

Some - bod - y loves me, I won - der who,

B^b Cm^7 F^7 B^b E^bm^6 B^b F^7

May - be it's you.

JOE AVERY BLUES

237

Also known as:

"Joe Avery's Tune" and "The New Second Line"

Concert Pitch

THE FIREHOUSE JAZZ BAND

("B" & "C" melodies are loose ad lib)

Joseph "Kid" Avery was a New Orleans trombonist and bandleader born in 1892. He took the very old "Holler Blues" melody and made it his own.

A **B \flat** **B \flat 7**

E \flat **B \flat**

F7 **B \flat** **F7** **F7**

B **B \flat** All play every time:

E \flat 7 Solos begin here: **B \flat**

F7 **B \flat** **F7** **F7**

C **B \flat** **B \flat 7**

E \flat 7 **B \flat**

F7 **B \flat** **F7**

Solos at "B":

Tag: {Last Time}

B \flat

238

The King Porter Stomp

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1906 - Copyright 1924.

Rec: Jelly Roll Morton's Orch. 1923, Fletcher

Henderson Orch. 1928, Benny Goodman Orchestra

(playing famous Fletcher Henderson arr.) 1935.

Concert Pitch

Cornet ad lib solo:

The musical score is written for a cornet ad lib solo in 4/4 time, key of B-flat major. It consists of 16 measures across 8 staves. The first two staves contain whole rests, with chord markings Bb and Eb above them. The third staff begins with a diamond-shaped section marker 'A' and contains measures 3 through 8, with chord markings Bb, Ab6, G7, C7, F7, Bb, Bbo, and F7. The fourth staff contains measures 9 through 14, with chord markings Bb, Ab6, G7, C7, Eb, Bb, C7, F7, and Bb. The fifth staff begins with a diamond-shaped section marker 'B' and contains measures 15 through 20, with chord markings Gm, D7, G7, and Cm. The sixth staff contains measures 21 through 24, with chord markings Bb, C7, F7, and Bb. The seventh staff contains measures 25 through 28, with chord markings Gm, D7, G7, and Cm. The eighth staff contains measures 29 through 32, with chord markings Bb, F7, Bb, F7, and Bb. The final staff is labeled 'Interlude:' and contains measures 33 through 36, with chord markings Bb7, Bb7, Bbo, and Bb7.

A Bb Eb C7 F7 Bb Ab6 G7 C7 F7 Bb Bbo F7 Bb Ab6 G7 C7 Eb Bb C7 F7 Bb

B Solo: Gm D7 G7 Cm Ensemble: Bb C7 F7 Solo: Gm D7 G7 Cm Ensemble: Bb F7 Bb F7 Bb Interlude: Bb7 Bb7 Bbo Bb7

Chorus:

C

mf

Ab Abm Eb/Bb Eb7 Ab Abm Eb/Bb Eb7

Ab Abm Eb C7 F7 Bb7

Ab Abm Eb/Bb Eb7 Ab Abm Eb/Bb Eb7

Ab Abm Eb/Bb C7 F7 Bb7 Eb

1X as written - Repeat for solos - After last solo go back to "C" & play to end with no repeats:

D

mp

Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab A° Eb/Bb C7 F7 Bb7

Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab A° Eb/Bb C7 F7 Bb7 Eb

E

mp

Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab A° Eb/Bb C7 F7 B7 Bb7

Ab A° Eb/Bb Eb7 Ab A° Eb/Bb Eb7

Ab A° Eb/Bb C7 F7 Bb7 Eb

THE CHANT

Mel Stitzel - 1926

Stitzel was pianist on early (1923) NORK recordings, Bucktown 5 (Muggsy) session in 1924, etc.

Also wrote "Doodle Doo Doo" and may have contributed to "Tin Roof Blues".

"Chant" recorded by Jelly Roll Morton's Hot Peppers 1926, Dixie Rhythm Kings 1929, Bob Scobey 1950's, etc.

Concert Pitch

The Firehouse Jazz Band

Horns only - 4 bars:

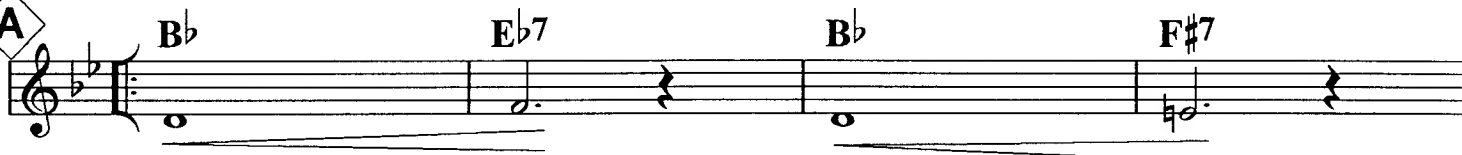


Bass:

Ensemble:



A



B

Horns only - 4 bars:

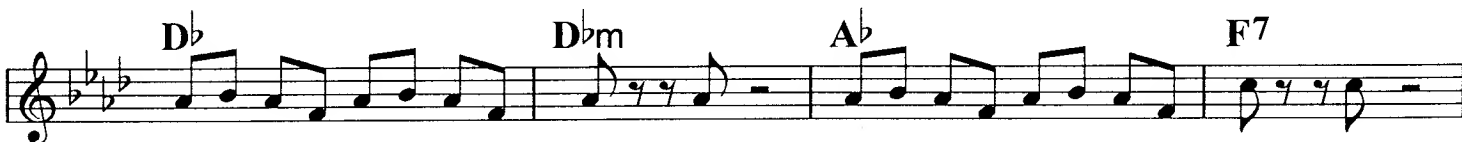


Bass:

Ensemble:



C



D

f $A\flat^9$ G^9 $G\flat^9$ F^9 E^9 $A\flat$ E^7 $E\flat^7$ $A\flat$

$A\flat^9$ G^9 $G\flat^9$ F^9 E^9 $B\flat^7$ $E\flat^7$

Stop Time-4 Bars:

Play Chords Where Marked

$A\flat$ $A\flat$ $D\flat$

Time:

$A\flat^9$ G^9 $G\flat^9$ F^9 E^9 $A\flat$ E^7 $E\flat^7$ $A\flat$

Bass:

Solos Here:

E $A\flat$ $D\flat$ $A\flat$ $A\flat$ $D\flat$ $A\flat^7$

$D\flat$ $D\flat^m$ $A\flat$ F^7

$B\flat^7$ $E\flat^7$ $A\flat$ $D\flat$ $A\flat$ $D\flat$ $A\flat$

After last solo
Play "D" (16 bars)
Jump to "Tag".

Tag:

mp $A\flat$ $D\flat$ $A\flat$ $A\flat$ $D\flat$ $A\flat *pp*$

B

Gm D7 Gm Cm

Rhythm Vamp:

C

Solos Here:

B \flat A $^+$ B \flat A $^+$

B \flat 7 D7 E \flat G7

Cm G7 Cm G7

C7 C $^{\circ}$ C7 F7

D

B \flat 7 E \flat C7 F7

B \flat A $^+$ B \flat G7

C7 F7 B \flat

Solos at "C"

Concert Pitch

Rhythm Plays Downbeats Only:

Suez

THE FIREHOUSE JAZZ BAND

Ferdie Grofe & Peter DeRose - 1922
 Grofe was staff arranger for Paul Whiteman.
 He composed the "Grand Canyon Suite",
 and orchestrated the first version of
 Gershwin's "Rhapsody In Blue".
 DeRose wrote "Deep Purple", "Rain",
 "Wagon Wheels", etc.



Rhythm Vamp - 4 Bars:



A



When the Saints Go Marching In

The Firehouse Jazz Band

Concert Pitch

Traditional spiritual song.

The most requested of all "Dixieland" songs, usually requested by folks who don't know any other Dixieland songs! Some bands (like Turk Murphy's) wouldn't even play it! The sign in Preservation Hall reads: "Requests \$1 - Saints \$5". "Saints" is a perfectly good New Orleans song, it's just been over-worked.

Slow dirge, may be played rubato or with New Orleans-style funeral cadence on drums:

Fm

Fm C7

Fm Bbm

Fm C7 F C7

Ritard.....

I am

New Tempo:

Up-tempo Dixieland 2-beat:

Verse:

F F7 Bb Bdim

just a lone - ly trav - 'ler, Thru this

F C7

big wide world of sin, Want to

F F7 Bb Bdim

join that grand pro - ces - sion, When the

F C7 F

Saints Go March - ing In. Oh, when the

Chorus:

saints go march - ing in, Oh when the

saints go march - ing in, Lord I

want to be in that num - ber, When the

saints go march - ing in. Oh when the

2.
Oh when they come, on Judgement Day,
Oh when they come on Judgement Day,
Lord I want to be in that Number
When they come on Judgement Day.

3.
When Gabriel blows, that golden horn,
When Gabriel blows that golden horn,
Lord I want to be in that number
When Gabriel blows that golden horn.

4.
When they go thru, them Pearly Gates,
When they go thru them Pearly Gates,
Lord I want to be in that Number
When they go thru them Pearly Gates.

5.
Oh when they ring, them silver bells,
Oh when they ring them silver bells,
Lord I want to be in that Number
When they ring them silver bells.

6.
And when the angels, gather 'round,
And when the angels gather 'round,
Lord I want to be in that Number
When the angels gather 'round.

7.
And when the Lord, is shakin' hands,
Oh when the Lord is shakin' hands,
Lord I want to be in that Number
When the Lord is shakin' hands.

8.
Oh when the sun, refuse to shine,
Oh when the sun refuse to shine,
Lord I want to be in that Number
When the sun refuse to shine.

9.
Oh when they crown, Him Lord of All,
Oh when they crown Him Lord of All.
Lord I want to be in that Number
When they crown Him Lord of All.

10.
Oh when they gath-er 'round the throne,
Oh when they gather round the throne,
Lord I want to be in that Number
When they gather 'round the throne.

Honeysuckle Rose

The Firehouse Jazz Band

Concert Pitch

Thomas "Fats" Waller/Andy Razaf - 1929

For Revue "Load of Coal"

First played on radio by Paul Whiteman Orchestra.

Rec: Fletcher Henderson Orch. 1932, Joe Sullivan 1933,

Adrian Rollini & His Tap Room Gang (w/ Wingy) 1935,

"A Jam Session At Victor" (Berigan, T. Dorsey, Waller) 1937,

Red Norvo (w/ Berigan, Jack Jenney, Krupa) 1935,

Mildred Bailey (w/ Berigan, etc.) 1935, etc.



Ev-'ry hon-ey bee fills with jeal-ous - y when they see you out with me, I don't blamethem,



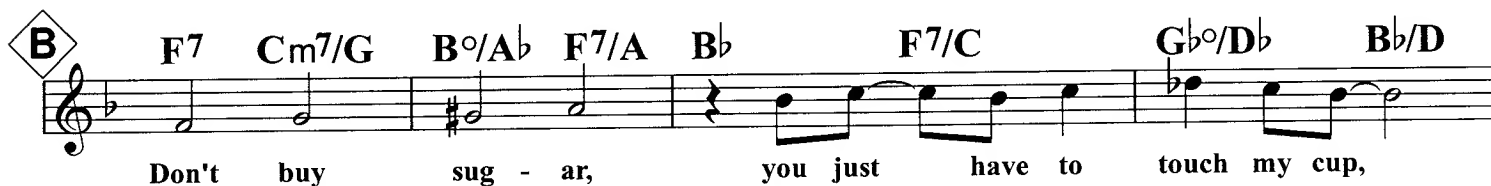
good - ness knows, Hon-ey Suck-le Rose.



When you're pass-in' by flow-ers droop and sigh, and I know the rea-son why, You're much sweet-er,

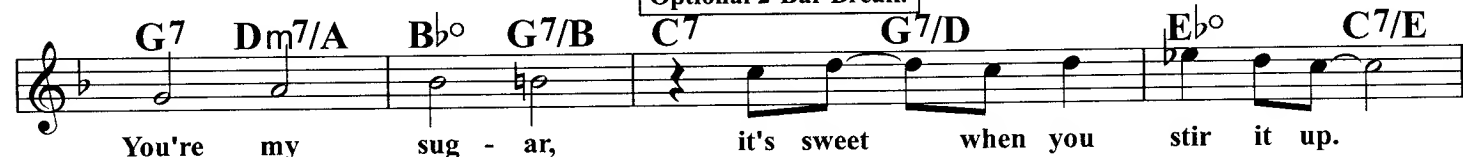


good - ness knows, Hon-ey Suck-le Rose.



Don't buy sug - ar, you just have to touch my cup,

Optional 2-Bar Break:



You're my sug - ar, it's sweet when you stir it up.



When I'm tak-in' sips from your tas-ty lips, seems the hon-ey fair-ly drips, You're con-fec-tion,



good - ness knows, Hon-ey Suck-le Rose.

Out Chorus:

The Standard Riff for "Honeysuckle":

Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7
 F Bb7 F Bb7 F F#^o
 Gm7 C7 Gm7 C7 Gm7 C7 Gm7 C7
 F Bb7 F Bb7 F

Just A Closer Walk

The Firehouse Jazz Band

This song tops the Alligator Jazz Club (Tokyo, Japan) list as the most recorded Dixieland song in recent times.
Recorded: The Young Tuxedo Brass Band (with Paul Barbarin on snare drum) 1958, Kid Thomas Valentine 1965, Dukes of Dixieland 1958, etc.
(Plus Red Foley and Sister Rosetta Tharpe)

Concert Pitch

Rubato Intro:

Ritard:

A Time Begins - Not Too Fast! New Orleans "Street Beat" Works Well:

Just I a clos-er walk with Thee.
I am weak, but Thou art strong.

Grant it Je-sus, if You please.
Je - - sus keep me from all wrong.

B

Dail - - y walk-in' close with Thee, Let it
I'll be sat-is-fied as long as I

be, Dear Lord, Let it be.
walk let me walk with Thee.

Last Time - Rubato:

Ritard:

MA

(HE'S MAKING EYES AT ME!)

Con Conrad - 1921 - A prolific composer of the era. Conrad wrote: Barney Google, The Continental, Lonesome & Sorry, Margie, Palesteen, You've Got To See Mama Ev'ry Night, etc.

A

Eb Bb7 Eb
 Lit - tle Lil - ly was oh! So sil - ly and shy, And all the
 Bb7 Cm C° Fm7 Bb7
 fel - lows knew, She would - n't bill and coo.
 Eb Bb7 Eb
 Ev - 'ry sin - gle night some smart fel - low would try, to cud - dle
 F7 Bb7 Bb° Bb7
 up to her, But she would cry:

B

Eb F7
 "MA, he's mak - ing eyes at me!
 Bb7 Bb+7 Eb
 MA, he's aw - ful nice to me!
 Eb C° Bb7
 MA he's al - most break - ing my heart,
 Bb7 Eb Bb7
 I'm be - side him, Mer - cy! Let his con - science guide him!
 If you peek in, Can't you see I'm goin' to weak - en?

C

Eb F7
 MA, he wants to mar - ry me,
 Bb7 Ab7 G7 C7 F7 Bb7
 Be my hon - ey bee.
 Eb Eb° Bb7 Eb Eb° Bb7
 Ev - 'ry min - ute he gets bold - er, Now he's lean - ing on my should - er,
 Me, I'm meet - ing with re - sis - tance, I shall hol - ler for as - sis - tance!
 F7 Bb7 Eb Ab7 Eb
 MA, he's kiss - ing me!"

Never Hit Your Grandma With A Shovel

The Firehouse Jazz Band

H.W. Hanemann - 1931

Concert Pitch

Verse: Rubato:

A grand-ma with her grand-child sat by the kitch-en door, Of a
quaint old fash-ioned house built long a - go. The
lit - tle lass grew rest-less, as on the eve-ning wore, For she
felt the time was fleet-ing ver - y slow. "I
must do some-thing!" cried the girl, and seized a near-by spade, But a
pass-ing strang-er blocked her swing, whilst these wise words he said:

Chorus:

Moderato Swing:

B

Nev - er hit your grand - ma with a sho - vel, It

makes a bad im - pres - sion on her mind. In a

bet - ter way im - part all the love things in your heart, For it's

pos - si - ble she may re - tort in kind. Re -

C

mem - ber Gran - ny's known you since a ba - by, And

ev - en though in fun 'twould prove a shock, So re -

spect her ag - ed head, Stay the shov - el and in - stead, Paste your

dear old sweet old grand - ma with a rock!

Everybody Loves My Baby

The Firehouse Jazz Band
(Original Version)

Clarence Williams/Jack Palmer-1924
Introduced by Clarence Williams'
"Blue Five" featuring Louis Armstrong.
Popularized by Ruth Etting,
Rec: Earl Hines, Sharkey Bonano,
Max Kaminsky, Firehouse Five Plus Two,
Dukes of Dixieland 1965, etc.
1955 Doris Day film "Love Me Or Leave Me"

Concert Pitch

Verse:

The musical score is written for a single melodic line in 4/4 time, starting on a treble clef with a key signature of one flat (Bb). The lyrics are written below the notes, and chord symbols are placed above the staff at the beginning of each measure or group of measures. The score consists of four staves of music.

Staff 1: Chords: Dm, A7, Dm, Bb7, A7. Lyrics: I'm as hap - py as a king, Feel - in' good 'n' ev - ry- thing.

Staff 2: Chords: Dm, Bb7, Dm, Bb7, A7. Lyrics: I'm just like a bird in Spring, Got to let it out.

Staff 3: Chords: Dm, A7, Dm, Bb7, A7. Lyrics: It's my sweet - ie, can't you guess? Wild a - bout her, I'll con-fess;

Staff 4: Chords: Dm, Bb7, Dm, Bb7, A7. Lyrics: Does she love me? Oh, my, yes! That's just why I shout:

Chorus:

A **Dm**
 Ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but
G7 **C7** **F6** **A7**
 me, no - bod - y but me.
Dm
 Ev - 'ry - bod - y wants my ba - by, but my ba - by don't want no - bod - y but
A **E7** **A** **C7**
 me, that's plain to see. **She**
She's
Now

B **F7**
 is my sweet Pa - too - tie and I am her lov - in' man. Knows
 got a form like Ve - nus, hon - est, I ain't talk - in' Greek, no
 when my ba - by kiss - es me up - on my ros - y cheeks,
Bb **F+7** **Bb** **G7** **C7** **A7**
 how to do her du - ty, loves me like no oth - er can. That's why
 one can come be - tween us, she's my She - ba, I'm her Sheik.
 I just let those kiss - es be, Don't wash my face for weeks!
Dm
 ev - 'ry - bod - y loves my ba - by, but my ba - by don't love no - bod - y but
G7 **C7** **F** **Bb7** **A7**
 me, no - bod - y but me.

247

Rockin' Chair

The Firehouse Jazz Band

Hoagy Carmichael - 1929

Louis Armstrong Orch. with Hoagy as vocalist 1929,
Hoagy Carmichael Orch. (Bix, Bubber Miley, T.
Dorsey, Goodman, Freeman, Venuti, Lang, Krupa,
etc.) *Wow! What a Band!* 1930, Mills Bros. 1932,
Sidney Bechet Trio 1952, Jack Teagarden, Mildred
Bailey & the Delta Rhythm Boys, etc.

Concert Pitch

Verse:

A E^b E^b7 A^b Cm⁷ Cdim Fm^{7(b5)}

Moon- light, On Swa-nee's mud- dy shore,

E^b B^b+9 E^b B^b+9

By my door,

E^b E^b7 A^b Cm⁷ Cdim Fm^{7(b5)}

Mu- sic I've of- ten heard be- fore,

E^b B^b+7 E^b A^b7 E^b

Hear't no more.

G⁷ Cm G⁷ G⁷ Cm

Years have slipped a- way and left me long- in'

Optional Top Notes:

F⁹ B^b F⁷ B^b7 B^b+7

For the days of hap- pi- ness I'll see no more.

Chorus:

B E^b E^b A^b $A^b m$

Ol' rock-in chair's got me, cane by my side.

E^b $C+7$ $C7$ $F7$ $F7(5)$ B^b7

Fetch me that gin, son, 'fore I tan your hide.

E^b Cm $Am7(5)$ $D7$ Gm $C7$

Can't get from this cab-in, goin' no-where;

$F7$ $Fm7$ B^b7 E^b

Just sit me here grab-bin' at the flies 'round this rock-in' chair.

C A^b E^b

My dear old Aunt Har-ri-et, in heav-en she be,

$Am7(5)$ $D7$ Gm $Cm7$ $F7$ B^b7

Send me sweet char-i-ot, For the end of the trou-ble I see.

E^b E^b A^b $A^b m$

Ol' rock-in' chair gets it, Judge-ment Day is near,

E^b $C7$ $F7$ $Fm7(5)$ B^b7 E^b

Chained to my rock-in' chair.

Nobody's Sweetheart

The Firehouse Jazz Band

Gus Kahn, Ernie Erdman, Billy Meyers, Elmer Schoebel - 1923

Introduced in "The Passing Show of 1923" by Ted Lewis.

Rec: Isham Jones Orch. 1924, Red Nichols & His 5 Pennies (Miff, Russell, Kress) 1928, Mc Kinney's Cotton Pickers (Don Redman) 1928, Charles Pierce Orch. (Muggsy, Tesch) 1928, McKenzie & Condon's Chicagoans (McPartland, Tesch, Freeman, Sullivan, Krupa) 1927, Paul Whiteman Orch. (Teagarden, Tram) 1930, Cab Calloway Orch. 1931, Mills Brothers 1932, Louis Armstrong Orch. (Louis Jordan) 1932, etc.

1944 movie "Atlantic City", 1951 movie "I'll See You In My Dreams" with Doris Day

Concert Pitch

Verse:

A **F** **D7**

You were ev-'ry-bod-y's sweet-
In a sim-ple gown of ging-ham,

Gm **C7** **F**

Not so long a-go. And in
I can see you still. As you

Dm **C** **A7**

our home town, Each boy a- round,
went your way, At close of day,

Dm **G7** **C7**

Longed to be your beau. But
Past the old red mill. You're

G7 **Dm** **G7** **C** **B7** **B7** **A7**

things are diff-'rent to-day, I'm
dressed in sat-ins to-day, But

Dm **G7** **C7**

might-y sor-ry to say:
still your eyes seem to say:
You're

Chorus:

The musical score for the chorus of "Nobody's Sweetheart" is written in G major (one flat) and 4/4 time. It consists of ten staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff lines. The score begins with a repeat sign and a first ending bracket. The lyrics are: "no-bod-y's sweet-heart now, They don't ba-by you some how. Fan-cy hose, silk-en gown, you'd be out of place in your own home town. When you walk down the av-e-nue, I just can't be-lieve that it's you, Paint-ed lips, paint-ed eyes, Wear-ing a bird of Par-a-dise. It all seems wrong some-how, That you're no-bod-y's sweet-heart now." The score ends with a double bar line and repeat dots.

Chorus:

no-bod-y's sweet-heart now, They
don't ba-by you some how.
Fan-cy hose, silk-en gown, you'd be
out of place in your own home town. When you
walk down the av-e-nue, I
just can't be-lieve that it's you,
Paint-ed lips, paint-ed eyes,
Wear-ing a bird of Par-a-dise. It
all seems wrong some-how, That you're
no-bod-y's sweet-heart now.

Fm **C7**

pow - der, an' for store - bought hair, De
pin ma - self close a to his side, If
ask him for a cold ten - spot, What it

C7 **Fm** **G7** **C7**

man I love, would not gone no - where, no - where. Got de
flag his train, I he's sho' can ride. got. I
takes to git it, he's cert - 'nly got. A
Lawd, a
Oh,

Chorus:

C **F** **Bb7** **F** **F7**

St. Lou - is Blues jes as blue as I can be, Dat
loves dat man lak a school-boy loves his pie, Lak
black head - ed gal makes a freight train jump the track, Said
blond head - ed wom-an makes a good man leave the town, I
ash - es to ash - es, and dust to dust, I said
said

Bb7 **F**

man got a heart lak a rock cast in the sea, Or
Ken - tuck - y Col' - nel loves his mint an' rye, I'll
black head - ed gal makes a freight train jump the track, But a
blond - head - ed woman makes a good man leave the town, But a
ash - es to ash - es and dust to dust, If my

C7 **F**

else he would - n't have gone so far from me.
love ma ba - by till the day ah die.
long tall gal makes a preach - er ball the jack.
red - head - ed wom-an makes a boy slap his pa - pa down.
blues don't get you, My jazz - ing must.

Solos at "C"

The minor section of St. Louis Blues (section "B") is often played with a straight-8th-note Latin feel. Specifically, it is a Tango-like rhythm related to the older Tangano. This seems to be historically correct plus it adds variety to the performance.

St. Louis Blues

THE FIREHOUSE JAZZ BAND

Originally in Key of "G"

W. C. Handy - 1914

One of the best-known of all blues songs. Recorded 1925 by Bessie Smith, 1930 by Louis Armstrong, and hundreds more in later years.

Concert Pitch

Melody Solo - 1 Bar:

N.C. (Bass, Trmb, etc.) B \flat F F7

I hate to see,
Been to de Gyp-sy,
You ought to see,
de ev'-nin' sun go down,
to get my for-tune tole,
dat stovepipebrown of mine.

B \flat 7 F

Hate to see,
To de Gyp-sy,
Lak he owns
de ev'-nin' sun go down,
done got ma for-tune tole,
de Di-mond Jos-eph line,

C7 F

'Cause ma ba-by,
'Cause I'm most wild
He'd make a cross-eyed
he done left dis town.
'bout my Jel-ly Roll.
wo-man go stone blin'.

A F B \flat 7 F F7

Feel-in' to-mor-row
Gyp-sy done tole me,
Black-er than mid-night,
lak ah feel to-day,
"Don't you wear no black",
teeth lak flags of truce,

B \flat 7 F

Feel-in' to-mor-row
Yes she done tole me,
Black-est man
lak ah feel to-day,
"Don't you wear no black,
in de whole St. Louis,

C7 F

I'll pack my trunk,
Go to St. Louis,
Black-er de ber-ry,
make my git-a-way.
You can win him back".
sweet-er am de juice.

B Fm C7

wo-man,
Cai-ro,
crap game,
Pulls dat
Git to
But when
with all her dia-mon' rings,
make St. Louis by ma-self,
he knows a pow'-ful lot,

C7 Fm

man 'round,
Cai-ro,
work-time comes,
by her a-pron strings.
find ma ole friend Jeff.
he's on de dot.
'Twant for
Gwine to
Gwine to

I've Found A New Baby

The Firehouse Jazz Band

Jack Palmer & Spencer Williams - 1926
Intro. by Clarence Williams Blue Five
Rec. by Ted Lewis, Ethel Waters,
Benny Goodman, etc.

Concert Pitch

Verse:

Ev - 'ry - bod - y look at me, hap - py fel - low you will see,

I've got some - one nice, oh gee! Oh what joy, what bliss!

Just the trea - sure that I need, Pure as gold and guar - an - teed.

Is she pret - ty? Yes in - deed! Let me tell you this: I've found a new

Segue:

"Found A New Baby" has been a popular tune for Dixie bands for many years, but there is always debate about the bridge (letter "B").

This version shows the melody resting on "1" and beginning on the upbeat. Some musicians swear that this is correct. Others swear that the melody should begin on the downbeat with no rest. Still others swear that the first two notes of the bridge are pick-up notes played before the downbeat.

In other words, play it any way you like but swear while you're doing it!

CHORUS:

A



ba - by, I've found a new girl, My fash - ion plate



ba - by has got me a - whirl. Her new kind o'




lov - in', done made me her slave, Her sweet tur - tle




dov - in' is all that I crave.

B



Sweet - est miss, with a kiss, full o' bliss, can't re - sist some - how.



Tells me lies, but she's wise, naugh-ty eyes mes-me - rize I vow, And how! I don't mean

C



may - be, I just had to fall, I've found a new



ba - by, New ba - by that's all. I've found a new

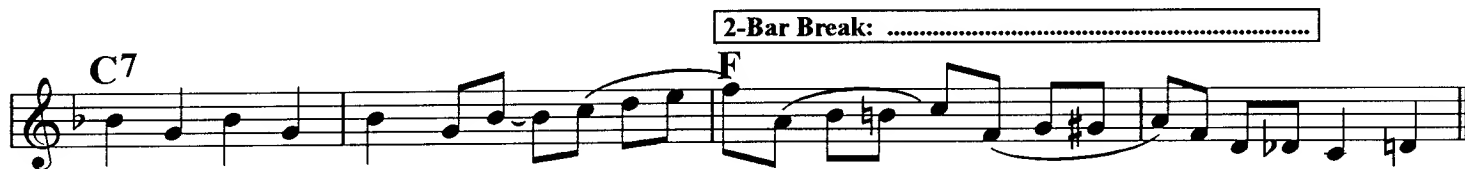
That's A' Plenty

The Firehouse Jazz Band

Page 1 of 3

Concert Pitch

Lew Pollack/Ray Gilbert - 1914
Rec. by Prince's Orch. 1914
New Orleans Rhythm Kings 1923
Jan Savitt Orch. 1938, Red Nichols,
Bobby Hackett, Sidney Bechet, etc.



B

Dm

Bass:

A7

Dm

A7

Dm

Bass:

Bass:

A7

Dm

F7

C

Bb

A7 Ab7 G7

C7

F7

Bb

Bbo

Cm7

F7

Bb

A7 Ab7 G7

C7

F7

Bb

Cornet, Clarinet, etc:

D

D

Tromb, Bass, etc:

F

F7

Segue To Solos:

Solos - ad lib:

E

B \flat A 7 A \flat 7 G 7 C 7 F 7 B \flat B \flat o C m^7 F 7

Fine

Continue After Last Solo:

F

D F F 7 *mp*

Soft "Shuffle Chorus":

G

B \flat G 7 C 7 F 7 B \flat C m^7 F 7 *pp*

After "Shuffle Chorus" Play "E"
(16 Bars) Once as out chorus:

Concert Pitch

Hello, Dolly

The Firehouse Jazz Band

Jerry Herman - 1963

Broadway musical "Hello, Dolly"

Song almost went un-recorded,
but Louis Armstrong had #1 hit song
& NARAS award winner.

252

A

Hel - lo, Dol - ly, well, Hel - lo, Dol - ly, It's so
nice to have you back where you be - long. You're look - ing
swell, Dol - ly, we can tell, Dol - ly, You're still
glow - in', you're still crow - in', you're still go - in' strong. We feel the

B

room sway - in', for the band's play - in' one of
your old fa - v'rite songs from way back when. So,
take her wrap, fel - las, Find her an emp - ty lap, fel - las,
Gol - ly gee, fel - las, Find her a va - cant knee, fel - las,
Dol - ly - 'll nev - er go a - way a - gain!

Last Time:

Dol - ly - 'll nev - er go a - way, Dol - ly - 'll nev - er go a - way,
Dol - ly - 'll nev - er go a - way a - gain!
Dol - ly - 'll nev - er go a - way a - gain!

Back Home Again In INDIANA

The Firehouse Jazz Band

James Hanley & Ballard MacDonald - 1917
 Rec. by Eddie Condon 1928, Red Nichols
 1929, Casa Loma Orch. 1932, Earl Hines
 1939, Art Tatum 1940, Bobby Hackett &
 Jack Teagarden 1957, etc.

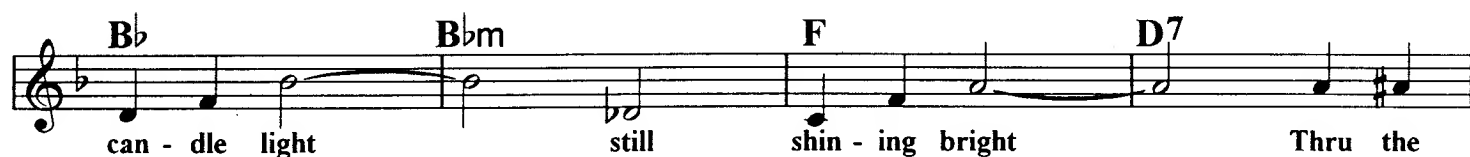
Concert Pitch

A **Verse:**

I have al - ways been a wand - 'rer,
 O - - - ver land and sea,
 Yet a moon-beam on the wa - ter
 Casts a spell o'er me. A
 vis - ion fair I see, A - -
 gain I seem to be: Back home a -

Chord symbols: F, Bb, F, F7, Bb, Bbm, F, F, Bb, F, G7, Bbm6, C7, Gm, F#°, Gm, C7, F, F°, Gm7, C7.

Chorus:



254

My Melancholy Baby

The Firehouse Jazz Band

Ernie Burnett & George Norton - 1912
 Rec: Charleston Chasers (Red Nichols,
 Miff Mole, Vic Berton, Carl Kress, etc.) 1928,
 Gene Austin 1928, Teddy Wilson 1936,
 Bing Crosby 1939, Benny Goodman 1938,
 Sidney Bechet 1952, Leon Redbone 1977, etc.

Concert Pitch

A

Chord symbols above the first staff: Eb, B7, Eb, B7, Eb, C° Bb7

Lyrics for the first staff: Come, sweet- heart mine, don't sit and pine, tell me of the cares that make you feel so blue.

Chord symbols above the second staff: Fm, C7, Fm, C7, F7, Bb7

Lyrics for the second staff: What have I done? Answer me Hon', have I ev-er said an un-kind word to you?

Chord symbols above the third staff: Eb, B7, Eb, B7, Eb, C° Bb7

Lyrics for the third staff: My love is true, and just for you, I'd do al-most an - y- thing at an - y time.

Chord symbols above the fourth staff: F7, Bb, G7, C7, F7, Fm7, Bb7

Lyrics for the fourth staff: Dear when you sigh, or when you cry, some-thing seems to grip this ver-y heart of mine.

B

Come to me my mel-an-chol-y ba-by.

Cud-dle up and don't be blue.

All your fears are fool-ish fan-cy may-be,

you know dear that I'm in love with you.

C

Ev-'ry cloud must have a sil-ver lin-ing.

Wait un-til the sun shines through.

Smile my hon-ey dear, while I kiss a-way each tear, Or

else I shall be mel-an-chol-y too.

Alexander's Ragtime Band

The Firehouse Jazz Band

Irving Berlin - 1911
 Rec. by Prince's Orch. & the Victor Military Band 1912,
 Bessie Smith 1927, Miff Mole's Molars (with Red Nichols)
 1927, Boswell Sisters 1935, Louis Armstrong 1937, Bing
 Crosby 1938, etc.

Concert Pitch

A Verse:

Oh, ma hon-ey, Oh, ma hon-ey, Bet-ter hur-ry and let's me-an-der,

Ain't you go-in', Ain't you go-in', To the lead-er man, rag-ged me-ter man?

Oh, ma hon-ey, Oh, ma hon-ey, Let me take you to Al-ex-an-der's

grand stand, brass band, Ain't you com-in' a-long? Come on and

Chord symbols: C, C7, F, G7, D7, F#°

Chorus:

B

hear, Come on and hear Al - ex - an - der's rag - time band, Come on and

hear, Come on and hear, It's the best band in the land, They can

play a bu - gle call like you nev - er heard be - fore, So nat - ur - al that you want to go to war;

That's just the best - est band what am, hon - ey lamb, Come on a -

C

long, Come on a - long, Let me take you by the hand, Up to the

man, Up to the man who's the lead - er of the band, And if you

care to hear the Swan - ee Riv - er played in rag - time, Come on and

hear, Come on and hear, Al - ex - an - der's Rag - time Band.

Solos at "B"

Rock-A-Bye Your Baby

With A Dixie Melody

The Firehouse Jazz Band

Jean Schwartz - 1918
 Lyrics by Sam Lewis & Joe Young
 Intro. in musical "Sinbad" by Al Jolson,
 Rec. Judy Garland, Aretha Franklin, etc.
 Schwartz also wrote "Bedelia" and
 "Chinatown, My Chinatown"

Concert Pitch

Verse:

A

Mam - my mine, Your lit - tle roll - in' stone that rolled a - way, strolled a - way.

Mam - my mine, Your roll - in' stone is roll - in' home to - day, there to stay.

Just to see your smil - in' face, Smile a wel - come sign.

When I'm in your fond em - brace, Lis - ten Mam - my mine:

Chorus:

B

Rock - A - Bye Your Ba - by With a Dix - ie Mel - o - dy,
 when you croon, croon a tune from the heart of Dix - ie.
 Just hang my cra - dle, Mam - my mine, Right on that Mas - on - Dix - on Line,
 And swing it from Vir - gin - ia, To Ten - nes - see with all the love that's in ya'.

C

Weep no more my la - dy, sing that song a - gain for me, And
 Old Black Joe, just as though you had me on your knee.
 A mil - lion ba - by kiss - es I'll de - liv - er, The min - ute that you sing the Swan - ee Riv - er,
 Rock - a - bye your rock - a - bye ba - by with a Dix - ie mel - o - dy.

257

Concert Pitch

The 12th St. Rag

The Firehouse Jazz Band

Euday L. Bowman - 1914

Rec. by Ted Lewis 1923, Louis Armstrong's Hot 7, 1927, Fats Waller 1935, Andy Kirk 1940, Lester Young 1939, Lionel Hampton 1939, Sidney Bechet 1941, Liberace 1954, Frankie Carle 1948. It was Pee Wee Hunt's 1948 recording that was most popular.

The main musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of several staves of music. The first staff begins with a repeat sign and a Bb7 chord. Subsequent staves are marked with 'A' and 'B' in diamond shapes. Chords are indicated above the notes, including Bb7, Eb, F7, and Ab. A 'Break! 2 Bars:' section is marked with a dotted line. The score concludes with a double bar line and a repeat sign.

Back to Top - With Intro:

The standard "Doo-wack-a-doo" chorus for 12th Street Rag:

"+" = closed with hand, plunger mute, etc.

"0" = open horn

The introductory chorus is marked with 'A' in a diamond shape. It features a sequence of notes with plunger mute symbols (+) and open horn symbols (0) above them. The sequence is: Eb+, 0 0 +, 0 0 +, 0 0 +, 0 0 +, Bb7, 0 0 +, 0 0 +, 0 0 +, and ends with 'Etc.'.

The Darktown Strutters' Ball

Concert Pitch

The Firehouse Jazz Band

Shelton Brooks - 1917

A leading black composer of the era,
Also wrote "Some of These Days" and
"Walkin' the Dog".

On the 1st recording session (Jan. 30, 1917)
of the Original Dixieland Jazz Band.

Rec. by Mugsy Spanier 1928, Luis Russell 1932,
Miff Mole (with Red Nichlos) 1927, Ted Lewis
1927, Sidney Bechet 1954, etc.

258

Verse:

A

I've got some good news, Hon-ey, An in-vi-ta-tion to the Dark-town Ball, It's a
We'll meet our high-toned neigh-bors, An ex-hi-bi-tion of the "Ba-by Dolls", And each
ver-y swell af-fair, All the "high-browns" will be there. I'll wear my
one will do their best, Just to out-class all the rest. And there'll be
high silk hat, and a frock tail coat, You wear your Par-is gown, and your new silk shawl, There
danc-ers from ev-'ry for-eign land, The clas-sic, buckand wing, and the wood-en clog. We'll
ain't no doubt a-bout it babe, We'll be the best dressed in the hall. I'll be
win that fif-ty dol-lar prize, When we step out and "Walk the Dog".

Chorus:

B

down to get you in a tax-i Hon-ey, You bet-ter be read-y a-bout half-past eight.

C

Now Dear-ie, don't be late, I want to be there when the band starts play-ing, Re -
mem-ber when we get there, Hon-ey, The two-steps I'm goin' to have 'em all. Goin' to
dance out both my shoes, When they play the "Jel-ly Roll Blues", To -
mor-row night at the Dark-town Strut-ters' Ball. I'll be

CHINATOWN, MY CHINATOWN

The Firehouse Jazz Band

Jean Schwartz & William Jerome - 1906

Schwartz also wrote "Rock-A-Bye Your Baby".

Rec. by Louis Armstrong Orch. 1931,

Mills Brothers 1932, Ray Noble Orch. 1935,

Tommy Dorsey's Clambake 7 - 1938,

Louis Prima & His New Orleans Gang

(Pee Wee Russell, George Brunies, etc.) 1935,

Sidney Bechet (Paris) 1954,

Firehouse Five Plus Two 1951,

Tony Parenti & His New Orleanians

(Wild Bill, J. Archey, Art Hodes, Pops Foster, A. Trappier) 1949,
etc.

Concert Pitch

Verse:

When the town is fast a - sleep,

And it's mid - night in the sky,

That's the time the fes - tive Chink,

Starts to wink his oth - er eye.

Starts to wink his dream - y eye,

La - - - zi - ly you'll hear him sigh:

Chords: C, Em, G7, Dm7, Am, Dm, D7, G7, G°, G7, G+7

Chorus:

A

Chi - na - town, my Chi - na - town,

Where the lights are low,

Hearts that know no oth - er land,

Drift - ing to and fro.

B

Dream - y, dream - y, Chi - na - town,

Al - mond eyes of brown,

Hearts seem light and life seems bright, In

dream - y Chi - na - town.

***(All) The Girls Go Crazy
'Bout the Way I Walk***

Concert Pitch

The Firehouse Jazz Band

Edward "Kid" Ory - c. 1916

Original title: "All the Whores Like the Way I Ride".

Ory was bandleader/trombonist at Pete Lala's, etc.

in Storyville. He later played with King Oliver's

and Louis Armstrong's bands, etc. Also wrote

"Muskrat Ramble" & "Ory's Creole Trombone".

Recorded by Bunk Johnson with Lu Watters' Yerba

**Recorded by Bunk Johnson with Ed Walters, Fred
Buena Jazz Band (Turk Murphy, etc.), 1944, Bunk with**

his own band 1945, Turk Murphy's band 1979, etc.

Stop Time-2 Bars:

[illegible][illegible]

way that I walk, Hon-ey 'bout the way I walk. Yes, all the
 "Ba - by", Craz-y 'bout the way I walk. Yes, they fall

girls on go their craz - y 'bout the way that I walk, 'Bout the
on their knees plead - in' "Ba - by", say - in'

way that I walk, Hon-ey 'bout the way I walk. They fall
 "Ba - by", Craz-y 'bout the way I walk.

On to "C" After last solo:

Chorus: 1st Time Soft:

C

Chorus: 1st Time Soft:

Climax Chorus: ad lib:

D

Climax Chorus: ad lib:

261

Ain't Misbehavin'

The Firehouse Jazz Band

Concert Pitch

Verse:

Thomas "Fats" Waller & Harry Brooks - 1929
Lyrics by Andy Razaf. Introduced by Louis
Armstrong in a revue called "Connie's Hot
Chocolates". Rec: Waller, Armstrong, Ruth
Etting, Teddy Wilson Orch. (with Harry James)
1937, Cootie Williams Orch. 1941, Art Tatum
1953, Sidney Bechet 1940, Dukes of Dixieland 1961,
Hank Williams, Jr.!

Tho' it's a fick - le age, With flirt - ing all the rage,

Here is one bird with self - con - trol, Hap - py in - side my cage.

I know who I love best, Thumbs down for all the rest,

my love was giv - en, heart and soul, So it can stand the test.

Chorus:

A

E^b E° $Fm7$ $Bb^{+7}/F\sharp$ E^b/G E^b7 A^b A^bm

No one to talk with, all by my - self, No one to walk with, but I'm hap- py on the shelf,

E^b $C7$ $Fm7$ $Bb7$ $G7$ $C7$ $F7$ Bb^{+7}

Ain't Mis-be-hav - in', I'm sav-in' my love for you.

E^b E° $Fm7$ $Bb^{+7}/F\sharp$ E^b/G E^b7 A^b A^bm

I know for certain, the one I love, I'm thru with flirt-in', it's just you I'm think - in' of,

E^b $C7$ $Fm7$ $Bb7$ E^b A^b7 E^b $G7$

Ain't Mis-be-hav - in', I'm sav-in' my love for you.

B

Cm A^b Cm $C7$

Like Jack Hor-ner, in the cor-ner, don't go no-where, What do I care,

B^b $G7$ $Cm7$ $F7$ $Bb7$ $C7$ $F7$ $Bb7$

Your kiss - es are worth wait - in' for, be - lieve me.

E^b E° $Fm7$ $Bb^{+7}/F\sharp$ E^b/G E^b7 A^b A^bm

I don't stay out late, don't care to go, I'm home a-bout eight, just me and my ra - di - o,

E^b $C7$ $Fm7$ $Bb7$ E^b A^b7 E^b Bb^{+7}

Ain't Mis-be-hav - in', I'm sav-in' my love for you.

Solos at "A"



Ballin' The Jack

The Firehouse Jazz Band

Chris Smith - 1913 - Lyrics: J. H. Burris

From: "The Passing Show of 1915"

Rec: Prince's Orch. 1914, Georgia Gibbs 1940's,

Kid Thomas Valentine's Creole Jazz Band 1960,

Bunk Johnson's Original Superior Band 1942,

Jelly Roll Morton Orch. (S. DeParis, Braud, Singleton) 1939,

Kid Ory's Creole Jazz Band (Mutt Carey, Joe Darensbourg) 1945,

In 1942 movie "For Me & My Gal", 1951 movie "On the Riviera"

Concert Pitch

Verse:

[A] G Folks in Geor- gia's 'bout to go in- sane Since that new dance
It's being done at all the ca- bar- ets, All so- cie- ty

C7 down in Geor- gia came; I'm the on- ly per- son who's to blame,
F#dim F7 Gb7 now has got the craze, It's the on- best dance done in mod- ern days,

Eb7 I'm the par- ty in- tro- duced it there, so! Give me cre- dit
D D7 That is why I rave a- bout it so! Play some good Rag

A7 to know a thing or two, Give me cre- dit for spring- ing some- thing new;
D7 Eb7 C7 F#dim F7 that will make you prance; Old folks, young folks, all try to do the dance,

Gb7 I will show this lit- tle dance to you, When I do you'll say that it's a bear!
Eb7 D F7 Join right in now while you got the chance, Once a- gain the steps to you I'll show:

Chorus:

The musical score for the chorus is written in G major (one sharp) and 4/4 time. It consists of six staves of music with corresponding lyrics. Chord symbols are placed above the notes. The first staff begins with a boxed 'C' and a G7 chord. The second staff has C7 and F7 chords. The third staff has Bb, D7, Eb7, D7, and a boxed 'D' with a G7 chord. The fourth staff has G7 and C7 chords. The fifth staff has Gb7, Bb, D7, Gm, G7, Cm, and Ebm chords. The sixth staff has F7 and Bb chords, followed by a double bar line and a boxed 'Solos at "C"' instruction.

First you put your two knees close up tight, Then you sway 'em to the left then you
 sway 'em to the right, Step a- round the floor kind of nice and light, Then you
 Twis' a- round and twis' a- round with all your might, Stretch your lov-in' arms straight
 out in space, Then you do the Ea- gle Rock with sty- le and grace Swing your
 foot way 'round then bring it back, Now that's what I call
 "Ball- in the Jack".

Solos at "C"

BACK TO STORYVILLE

The Firehouse Jazz Band

Concert Pitch

Slow Blues Tempo:

Louis Armstrong

Transcribed by
"Banjo Bob" Stevens

Go-in' back to Sto-ry-ville, that's where I long to be, Ain't no time to ask me why.

Ev-'ry - thing 'bout Sto - ry - ville is just a part of me,

Since I was just this high. Go-in' back to ol' De-sire, I

know my way a - round, Friends I know will shake my hand. Noth-in' changes on De-sire, that

street of my home town, the street where I'll take my stand. There's a

ca-fe called "The Pup" that's nev-er shut, so you can drop a-round most an-y-time you

choose. There's a la-dy tail-ored up in some-thin' cut low, she

rolls the ol' pi-an-o with the "Jel-ly Roll Blues". Goin' back to Sto - ry - ville, I'm

gon-na' take my horn, my nif-ty suit, my brush and comb. Oh I

just can't wait un-til I'm back where I was born, My Sto-ry - ville, my home.

'Lasses Candy

The Firehouse Jazz Band

Dominick J. "Nick" LaRocca - 1919
Nick was the cornetist with the famous
"Original Dixieland Jazz Band" which
was the first important band to make
records of "jazzy" music for the public.
Nick was co-composer of several great
traditional jazz songs.

264

Concert Pitch

A A^b A^b° E^b7 E^b° $F7$ B^bm B^b B^bm B^b7 $E7$ E^b7

B A^b A^b° E^b7 $F7$ B^bm B^b B^bm $E7$ A^b $G7$ G^b7 $F7$ B^b7 E^b7 A^b A^b° B^bm7 E^b7

IDA, SWEET AS APPLE CIDER

The Firehouse Jazz Band

Eddie Munson & Eddie Leonard - 1903 (Eddie Cantor's theme song)

Rec: Red Nichols (Pee Wee Russell, Lennie Hayton, etc.) 1927,

Eddie Condon's Jazz Band (Wild Bill, etc.),

Fess William's Royal Flush Orch. 1932, Glenn Miller (Billy May arr.) 1941,

Matty Matlock & His Dixie Men (Dick Cathcart, Eddie Miller, Abe Lincoln,

Stan Wrightsman, Al Hendrickson, Phil Stephens, Nick Fatool) c. 1956

Concert Pitch

Verse:

A

E \flat **G \flat ^o** **B \flat 7**

In the re - gion where the ros - es al - ways bloom,

Fm7 **B \flat 7** **Fm7** **B \flat 7** **E \flat** **B \flat 7**

Breath - ing out up - on the air their sweet per - fume,

E \flat **G \flat ^o** **B \flat 7**

Lives a dus - ky maid I long to call my own,

C7 **F7** **B \flat** **B \flat 7**

For I know my love for her will nev - er die;

B

E \flat **G \flat ^o** **B \flat 7**

When the sun am sink - in' in dat gold - en West,

B \flat 7 **E \flat** **B \flat 7**

Lit - tle Rob - in Red Breast gone to seek their nests.

E \flat **B \flat 7**

Then I sneak down to dat place I love the best,

C7 **F7** **B \flat 7** **B \flat +7**

Ev - 'ry ev'n - ing there a - lone I sigh:

Chorus:

C

I - da, Sweet as ap - ple ci - der,

Sweet - er than all I know.

Come out, in the silv - 'ry moon - light, of love we'll

whis - per, so soft and low.

D

Seems tho', can't live with - out you,

Lis - ten Oh, Hon - ey do!

I - da, I I - dol - ize ya, I

love you I - da, 'deed I do.

Solos at "C":

266

RIVERBOAT SHUFFLE

The Firehouse Jazz Band

Hoagy Carmichael - 1924

(Possible collaboration with pianist Dick Voynow)

Hoagy's first recorded composition. Gennett

Studio paperwork shows Hoagy still living in frat house at Indiana University.

Rec: Wolverines (with Bix) 1924, Isham Jones Orch.

1925, Benson Orch. 1925, Bix & Tram 1927,

Red Nichols 1927, Adrian Rollini (with Teagarden & Goodman) 1934, Muggsy Spanier 1939,

Jimmy McPartland 1953

Concert Pitch

Verse:

A

Gm D7 Gm D7 Gm Gm D7

Gm Cm₃ Gm D7 Gm D7

Gm Cm₃ Gm D7 Gm

G7 Cm G7 Cm

Gm Cm₃ Gm D7 Gm B \flat 7

Chorus:

B

Chorus musical notation (Staves 1-4). Key signature: E-flat major. Chord symbols: E^b, E^o, B^b7, E^b, E^o, B^b7, E^b, E^b7, A^b, A^b7, G7, G^b7, F7, B^b7. Optional 2-Bar Break:

C

Chorus musical notation (Staves 5-8). Key signature: E-flat major. Chord symbols: E^b, E^o, B^b7, E^b7, A^b, A^bm, E^b, D^b7, C7, F7, B^b7, E^b.

Solos at "B"

CORNET CHOP SUEY

The Firehouse Jazz Band

Louis Armstrong - Recorded Feb. 1926
by Louis' "Hot Five"
Rec. by many Traditional Jazz bands,
Also by Al Hirt

Concert Pitch

Intro - Solo Cornet - 3 Bars:

Time:

N.C.

Musical staff for the Intro - Solo Cornet - 3 Bars. The staff is in 4/4 time and contains a triplet of eighth notes in the first bar, followed by eighth and sixteenth notes. The key signature has two flats (Bb and Eb). The first bar is marked "N.C." (No Chord). The second bar has a Bb7 chord. The third bar has an Eb chord.

A

Musical staff for section A. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Eb, E° (diminished), Fm7, Bb7, Eb, G7, and Cm7.

Musical staff for section A. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Fm7, Bb7, Bb+7, Eb, C7, Fm7, and Bb7.

Musical staff for section A. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Eb, E° (diminished), Fm7, Bb7, Eb, G7, and Cm7.

Musical staff for section A. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are F7 and Bb7.

B

Musical staff for section B. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Eb, Eb7, Ab, Abm, Eb, and Bb7.

Solo Break - 2 Bars:

Musical staff for the Solo Break. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Eb, F7, and Bb7.

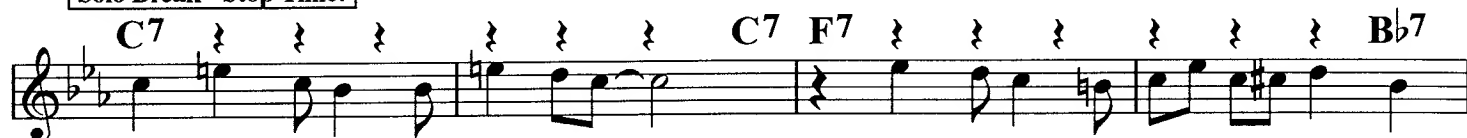
Musical staff for the Solo Break. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Eb, Eb7, Ab, Abm, and Eb.

Solo Break - Stop Time:

Musical staff for the Solo Break - Stop Time. The staff contains eighth and sixteenth notes. The key signature has two flats. Chords above the staff are Gm, D7, Gm, Gm, D7, D7, Gm, and Bb7.



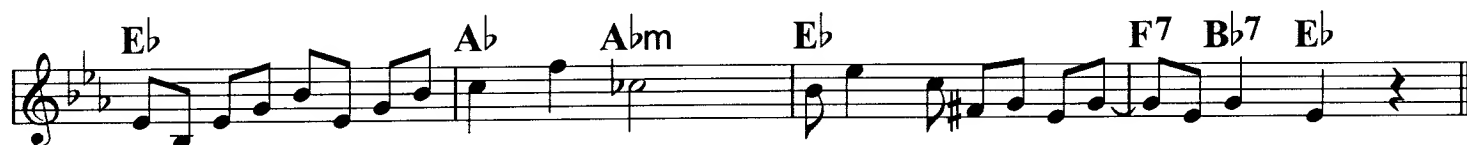
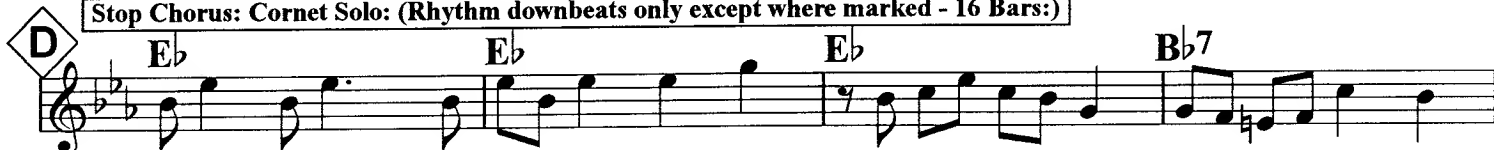
Solo Break - Stop Time:



Time:



Stop Chorus: Cornet Solo: (Rhythm downbeats only except where marked - 16 Bars:)



D.S. al Fine

Back to "B"

Hot Lips

The Firehouse Jazz Band

Concert Pitch

Henry Busse, Henry Lange, Lou Davis - 1922
First recorded by Paul Whiteman with trumpet solo by Henry Busse - 1922. Became one of Busse's themes when he left Whiteman to form his own band. Rec. by McKinney's Cotton Pickers (Phil Napoleon-trmp., Miff Mole-trmb.) 1922, Ted Lewis 1922, Henry Busse 1934, Horace Heidt 1937

Verse:

A

Since the rhythms in the "Chorus" are altered to be more as this song is usually performed, I put the entire original lyrics here:

Verse #1: (Letter "A")

There's a boy that's in our band, And how he blows that horn,
Finest since you're born, When he starts you're gone.
They all call him "Hot Lips" for, He blows real red-hot notes, And
ev'rybody on the floor just floats: (that's what they say:)

Chorus: (Letter "B")

He's got hot
lips, when he plays Jazz, He draws out steps, Like no one has.
You're on your
toes, And shake your shoes, Boy how he goes, When he plays blues.

("C" is midway thru Chorus:)

I watch the
crowd, Until he's through, He can be proud, They're "coo-koo" too.
His music's
rare,-, You must,-, declare, The boy is there, with two hot lips.

Verse #2: (Letter "A")

Heard him play the other night, And old man Oscar Clive,
Who is eighty-five, Sure as you're alive,
Got so frisky when he started out to do his stuff, Was
told to sit right down for being rough: (and then he said:)

Repeat the Chorus: (Letters "B" & "C").

Chorus:

B

A \flat D $^{\circ}$ E \flat 7

E \flat 7 E \flat +7 A \flat E \flat +7

A \flat A \flat m6 E \flat B \flat + E \flat E \flat $^{\circ}$

B \flat 7 B \flat +7 E \flat 7 Solo Break - 2 Bars:

C

A \flat D $^{\circ}$ E \flat 7

E \flat 7 E \flat +7 A \flat 7 E \flat +7

Stop Time - 3 Bars: A \flat A \flat C7 C7 Fm Fm D $^{\circ}$ Time:

E \flat 7 A \flat E \flat +7

Solos at "B"

Sweet Lorraine

The Firehouse Jazz Band

Cliff Burwell - 1928, Lyrics by Mitchell Parrish

Popularized by Rudy Vallee on his radio show

Recorded: Jimmy Noone's Apex Club Orch. (Earl Hines-piano) 1928,
Johnny Dodds Orch. (w/ Lil Armstrong, Baby Dodds, Honore Dutrey) 1929,
Joe Venuti & His Blue 6 (with Goodman, etc.) 1933, Artie Shaw 1936,
Teddy Wilson (with Roy Eldridge) 1935, Art Tatum 1940, C. Hawkins 1943,
Red Allen 1957, Bechet-Spanier "Big 4" (w/ C. Mastren & W. Braud) 1940,
Popularized again by Nat "King" Cole in the 1950's.

Concert Pitch

Verse:

Ev-'ry-thing is set, skies are blue, Can't be-lieve it yet, but it's true.

I'll give you just one guess, My Sweet Lor-raine said "Yes".

Wait-ing for the time, soon to be, When the bells will chime mer-ri-ly.

Gee, but I feel proud, want to shout right out loud: I've

Sweet Lorraine - P.2

Chorus:

A

just found joy, I'm as hap-py as a ba-by boy with an-oth-er brand new

choo-choo toy, When I'm with my Sweet Lor-raine. A

B

pair of eyes that are blu-er than the sum-mer skies, When you see them you will

re-a-lize why I love my sweet Lor-raine.

C

When it's rain-ing I don't miss the sun, For it's in my sweet-ie's smile,

Just to think that I'm the luck-y one who will lead her down the aisle. Each

D

night I pray that no-bod-y steals her heart a-way, Just can't wait un-til that

hap-py day, When I mar-ry Sweet Lor-raine.

Solos at "A"

270

Sweet Sue

The Firehouse Jazz Band

Victor Young - 1928, Lyrics by Will J. Harris.
Introduced by Sue Carol, Popularized by Ben Pollack Orch.
Recorded: Jimmy Noone's Apex Club Orch. 1928,
Ted Lewis Orch. (B.G. on clarinet) 1932, Don Redman
Orch. 1937, Dicky Wells Orch. (with Django-guitar) Paris 1937,
Louis Armstrong Orch. (Teddy Wilson-pno) 1933,
Mills Brothers 1932, Tommy Dorsey Orch. 1939, Bechet-Spanier
"Big Four" 1940, Muggsy Spanier 1944, Johnny Long Orch. 1949

Concert Pitch

A

Gm7 C7 Gm7 C7

Ev - 'ry star a - bove knows the one I love, Sweet

F C7 F C+7 F

Sue, just you. And the

Gm7 C7 Gm7 C7

moon up high knows the rea - son why, Sweet

F C7 F C+7 F

Sue, it's you. No one

B

F F^Δ A[∅] D7

else it seems ev - er shares my dreams, And with -

Gm Gm7 G[∅] C7

out you, dear, I don't know what I'd do. In this

Gm7 C7 Gm7 C7

heart of mine, you live all the time, Sweet

F Bb7 F

Sue, just you.

Avalon

The Firehouse Jazz Band

Al Jolson/Vincent Rose - 1920
Jolson sang it in musical "Sinbad".
Recorded by: Al Jolson 1921, Harry Reser
& the Cliquot Club Eskimos, Art Hickman Orch.
1921, Red Nichols & His Five Pennies 1928,
Jimmy Lunceford Orch. 1935, Benny Goodman
Trio 1937, Gene Krupa/Teddy Wilson 1955

271

Concert Pitch

A **C7**

I found my love in A - va - lon, Be - -

F **C7** **F**

side the bay, I

C7 **C+7**

left my love in A - va - lon, and

F **C+7** **F** **E7** **E♭7**

sailed a - way. I

B **D7**

dream of her and A - va - lon from

Gm **D7** **B♭m6**

dusk 'til dawn. And

F **E7** **E♭7** **D7**

so, I think I'll trav - el on, to

Gm7 **C7** **F**

A - - - - va - - - - lon.

Someday Sweetheart

The Firehouse Jazz Band

Copyright 1919 by Spikes Brothers & Carter.
 Recorded by: Jelly Roll Morton Jazz Band 1923,
 Gene Austin 1927, King Oliver 1927,
 The Charleston Chasers (Red Nichols) 1927,
 Bucktown 5 (Muggsy Spanier) 1924,
 Eddie Lang-Joe Venuti All-Star Band (Teagarden,
 Goodman, etc.) 1931, Artie Shaw 1937,
 Henry Allen-Coleman Hawkins 1933, Mildred Bailey
 1935, Eddie Condon & His Chicagoans 1939,
 Muggsy Spanier's Ragtime Band 1939,
 Bob Thiele (with Bobby Hackett & Urbie Green)

Concert Pitch

Verse:

A **F** **Db7** **F**

You told me that you loved me true, and I be- lieved in you. You

Gm **D7** **Gm** **Gm7**

broke your vow and now some- how it seems I'm al- ways blue. But there'll come a day

C7 **F6** **F**

When you're far a- way. You'll sit a- lone

Am **E7** **Am** **G7** **C7**

and cry for me you'll sigh and the days that have gone by. Some- day Sweet-

Someday Sweetheart - P.2

Chorus:

[B] F C+7 F E7 E^b7 D7
 heart, you may be sor- ry for what you've

G7 C7 F F[#]dim C7/G
 done to my poor heart. You may re-

F C+7 F Am
 gret the vows you've bro- ken, The

E7 Am C7
 things you did that made us drift a- part, You're hap- py

[C] F⁹ B^b6
 now, and can't see how, the wear- y

G⁹ C7
 blues will ev- er come to you. But as you

F C+7 F E7 E^b7 D7
 sow so shall you reap, dear, and what you

G7 C7 F B^b7 F C7
 reap will make you weep some- day, sweet- heart. Some-day Sweet-

Chorus:

B

E \flat **D7** **G \emptyset** **C7**

I'm fly - ing high, but I've got a feel - ing I'm fall - ing,

F7 **B \flat 7** **E \flat** **E \circ** **Fm7** **B \flat 7**

fall - ing for no - bod - y else but you.

E \flat **D7** **G \emptyset** **C7**

You caught my eye, and I've got a feel - ing I'm fall - ing,

F7 **B \flat 7** **E \flat** **A \flat 7** **E \flat**

Show me the ring and I'll jump right through. I used to

C **B \flat m7** **E \flat 7** **A \flat** **C7** **Fm**

trav - el sin - gle O, we chanced to min - gle O, now

Cm7 **F7** **Fm7** **E \circ** **Fm7** **B \flat 7**

I'm a - ting - le o - ver you. Hey Mis - ter

E \flat **D7** **G \emptyset** **C7**

Par - son, stand by, for I've got a feel - ing I'm fall - ing,

F7 **B \flat 7** **E \flat** **A \flat 7** **E \flat**

fall - ing for no - bod - y else but you.

I've Got A Feeling I'm Falling

The Firehouse Jazz Band

Thomas "Fats" Waller/Harry Link - 1929

Lyrics: Billy Rose

Recorded: Fats Waller 1929,

Miff Mole & His Molers (Mannie

Klein, J. Dorsey, Eddie Lang, etc.) 1929,

Gene Austin 1929

Concert Pitch

Verse:

A

Oh Hon - ey, My Hon - ey, I nev - er felt this way.

Ro - man - tic - ly I'm up in the air.

It's fun - ny, so fun - ny, me tak - ing it this way.

Don't know if I should, but gee, it feels good!

Chord symbols: Eb, Eb°, Fm7, Bb7, Fm7, Bb7, Eb, E°, Fm7, Bb, Eb, Eb°, Fm7, Bb7, Eb, Cm7, F7, Fm7, Bb7.

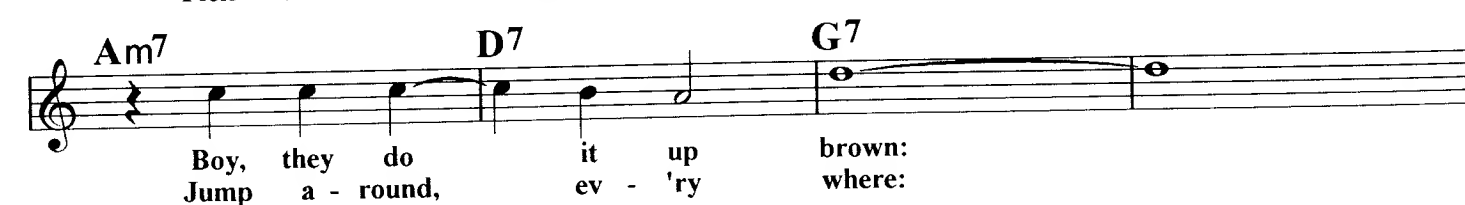
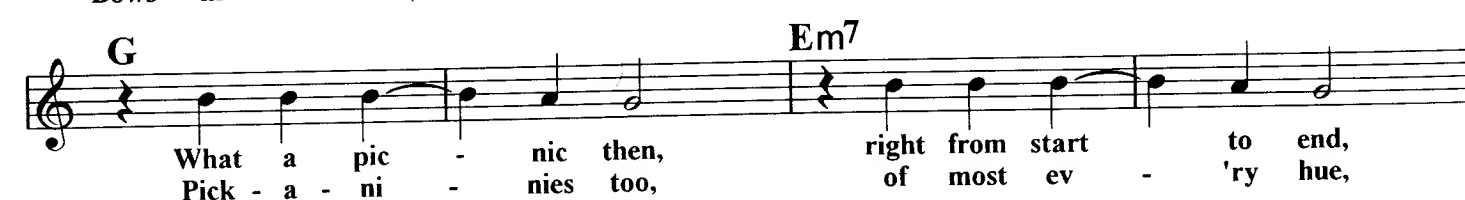
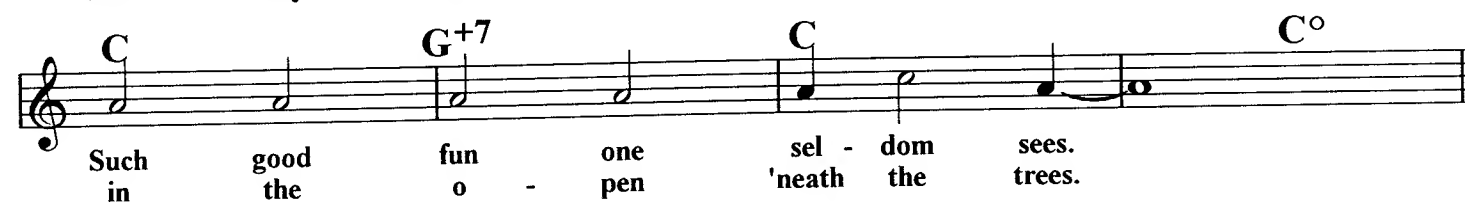
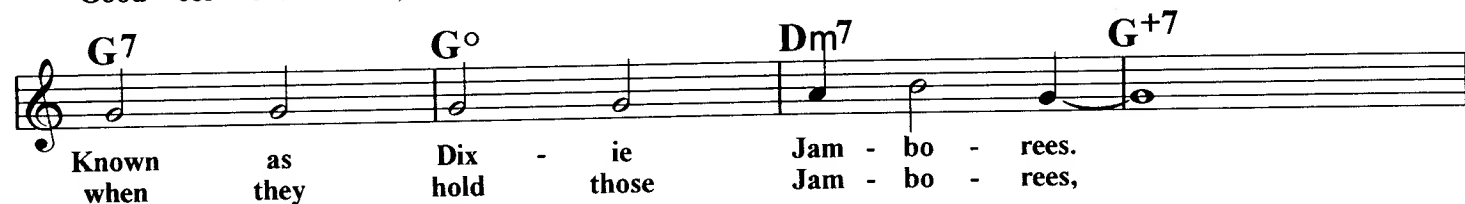
Dixie Jamboree

The Firehouse Jazz Band

Joe Davis - 1929
Davis owned Triangle Music publishers,
with Jimmy Durante as one of his writers.
Lyrics by Howard Johnson who also wrote
"M-O-T-H-E-R", and "I Scream, You Scream,
We All Scream For Ice Cream".

Concert Pitch

Verse:



Chorus:

B G⁺7

When you see a Dix - ie Jam - bo - ree,
When you see a Dix - ie Jam - bo - ree,

C

You'll a - gree, it's like a great big spree.
You'll a - gree, it's like a great big spree.

C E^b° G⁷

Dark - ies danc - ing hot - ter than hot,
How those dark - ies love to sing hymns,

G⁷ Dm⁷ C C°

High brown bab - ies, buck and wing - in' swell high yel - low sing - ers sing - in',
They start yell - ing so pe - cul - iar, Glor - y, Glor - y, Hal - le - lu - jah.

C G⁷ G⁺7

When they start to serve the bar - be - que,
Then they start to wash their sins a - way,

E⁷ Am C⁷

Ev - 'ry - thing old is free,
By that old Swan - ee.

F Fm C A⁷

Chick - en up - on the wing, poss - um and ev - 'ry - thing,
Oh how they moan and hum, "Take me to King - dom come",

D⁷ G⁺7 C

At a Dix - ie Jam - bo - ree.
at a Dix - ie Jam - bo - ree.

Solos at "B"

Dinah

The Firehouse Jazz Band

Concert Pitch

Harry Akst - 1925

Lyrics: Sam Lewis & Joe Young

Introduced in "Plantation Revue" by Ethel Waters,

Recorded: Ethel Waters 1926,

Cliff Edwards ("Ukelele Ike") 1926

Fletcher Henderson Orch. 1926

Ted Lewis Orch. 1930

Mills Brothers 1932

Bing Crosby 1932

Boswell Sisters 1935

"Fats" Waller 1936

Muggsy Spanier's Ragtime Band 1939

Sam Donahue 1946

Verse:

Car- o- lin- a, gave me Din- ah,

I'm the proud- est one be- neath the Dix- ie sun.

News is spread- in', 'bout the wed- din',

I hear church bells ring- in', Here's the song my heart keeps sing- in':

Chorus:

A F Dm F F#dim

Din- ah, is there an- y- one fin- er in the state of Car-o-

C7 F C7

lin- a, If there is and you know her, show 'er to me.

F Dm F F#dim

Din- ah with her Dix- ie eyes blaz- in' how I love to sit and

C7 F B^b7 F

gaze in- to the eyes of Dinah Lee.

B Dm F+ F Dm⁶

Ev- 'ry night, why do I, shake with fright be- cause my

Dm F+ Dm⁷ G⁷ C⁷ C+⁹

Din- ah might change her mind a- bout me.

F Dm F F#dim

Din- ah if she wan-dered to Chin- a, I would hop an o-cean

C7 F B^b7 F

lin- er, Just to be with Din- ah Lee.

Satanic Blues

The Firehouse Jazz Band

Larry Shields & Emile Christian
(The Original Dixieland Jazz Band)

Rec: ODJB on back side of "'Lasses Candy" 1926,
Nick LaRocca & His Original Dixieland Band (A
14-piece band with L. Shields, T. Sbarbaro, etc.) 1936,
Phil Napoleon, Bud Freeman (Kaminsky, Russell)
1939, Irving Fazola, etc.

Concert Pitch

Medium Swing Tempo

B \flat F 7 Fdim F 7 A

A B \flat B \flat 7

E \flat 7 Edim B \flat A \flat 7 G 7

F 7 B \flat C 7 F 7 B \flat

B B \flat E \flat B \flat E \flat B \flat 7

E \flat Edim B \flat A \flat 7 G 7

C 7 F 7 B \flat F 7 B \flat ^ ^

Segue to Solos:

Rose of Washington Square

The Firehouse Jazz Band

Concert Pitch

Rubato Verse:

James F. Hanley - 1919

Lyrics by Ballard McDonald

Theme song of comedienne Fanny Brice.

Recorded: Kentucky Serenaders 1920,

Red Nichols (with Teagarden, Glenn Miller,

Pee Wee Russell, Joe Sullivan) 1929,

Benny Goodman 1939, Bob Crosby Orch. 1939,

Pee Wee Russell's Hot Four 1944, Banu Gibson 1983, etc.

The musical score is written for a single melodic line in treble clef, 6/8 time. It consists of five staves of music. The lyrics are written below the notes. Chord symbols are placed above the staff at various points. The score begins with a key signature of one sharp (F#) and a common time signature of 6/8. The first staff starts with a repeat sign and a key signature change to one sharp. The second staff has a key signature change to one sharp. The third staff has a key signature change to one sharp. The fourth staff has a key signature change to one sharp. The fifth staff has a key signature change to one sharp. The score ends with a double bar line.

A gar-den that nev-er knows sun-shine Once shel-tered a beau-ti-ful rose. In the
 sha-dows it grew with-out sun-light or dew, as a child of the cit-y grows. A
 but-ter- fly flew to the gar-den, from out of the blue sky a-bove, the
 heart of the rose set a-flut-ter, with a won-der-ful tale of love, He
 told her of birds and of bees, of the brooks and of mea-dows and trees. He whis-pered,

Chord symbols: A, Am, Dm, E7, A, A7, Dm, E, B7, E7, Am, Dm, E7, Am, C, C#dim, G, Eb7, Am7, D7, G, Dm7, G7, D7, G7, G+7.

Chorus:
Moderato

[B] C Cdim G⁷

Rose, of Wash- ing- ton Square, a flow- er so

G⁷ G⁺7 C

fair, should blos- som where the sun shines,

E⁷ Am

Rose, for Na- ture did not mean that you should

D⁷ G⁷

blush un- seen but be the queen of some fair gar- den,

[C] C Cdim G⁷

Rose, I'll nev- er de- part, but dwell in your

G⁷ Ddim Am

heart, your love to care, I'll bring the

D⁷ Fm⁶ C A⁷

sun- beams from the Hea- vens to you, and give you kis- ses that spar- kle with dew my

D⁷ G⁷ C

Rose of Wash- ing- ton Square.

SHAKE IT & BREAK IT

(WEARY BLUES)

The Firehouse Jazz Band

Artie Matthews - 1915

Original lyrics: Mort Greene & George Kates

Rec: Louis Armstrong's Hot Seven 1927, Kid Ory's Creole Jazz Band 1945, New Orleans Rhythm Kings 1923, King Oliver 1930, Tommy Ladnier Orch. (w/ Bechet) 1938, Sidney Bechet Quartet (w/ Kaminsky) 1945, Wooden Joe Nicholas' New Orleans Band 1945, Joseph "De De" Pierce 1962, Bob Scobey's Frisco Jazz Band, Muggsy Spanier & His Ragtimers 1944, etc.

Concert Pitch

[A] F F7 **Clarinet Break - 2 Bars:**

B^b7 F

C7 F F7 B^b B^bm F

[B] F C7 F F7

B^b7 F

C7 F

[C] F F7 **Break - 2 Bars - Everybody Play! (Is that a "Break"?)**

B^b7 F

C7 F F7 B^b B^bm F F7

Play "D" as Written - Repeat for Solos:

[illegible]

**After last solo:
Play "D" once as written,
Play "E".**

E **F** **F7** **Break - 2 Bars - Everybody Play!**

Musical notation for the final phrase of the exercise. The notation is on a single staff with a treble clef and a key signature of one flat (Bb). The melody begins with a C7 chord. The notes are: C4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half), E4 (half), D4 (half), C4 (half). The final phrase is marked with a 'Fine' and includes chords F, F7, Bb, Bbm, and F. The notes for the final phrase are: F4 (half), E4 (half), D4 (half), C4 (half), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (half).

Careless Love

("Loveless Love")

The Firehouse Jazz Band

Concert Pitch

W.C. Handy - Spencer Williams - 1921
 Recorded: Wooden Joe Nicholas 1945,
 George Lewis 1944, Kid Ory's Creole Jazz
 Band 1944, Bunk Johnson's Band (with
 George Lewis) 1944, Kid Thomas Valentine
 1965, Papa Celestin, Pete Daily, Baby Dodds,
 W.C. Handy, Bertha "Chippie" Hill, Ethel
 Waters, Lee Wiley, Lena Horne with Henry
 Levine & His Dixieland Jazz Group 1941, etc.
 In movie "St. Louis Blues" with Nat "King"
 Cole & Eartha Kitt.

F C7 F

Love, oh love, oh care - less love. You
 If I were a lit - tle bird, I'd
 Now I wear my a - pron high.

F D7 G7 C7

fly right thru my head like wine. You've
 fly from I tree wear my to tree. I'd
 Now I wear my a - pron high.

F F7 Bb Bbm

broke the heart of ma - ny a gal, and you
 build my nest wear way my up in the air where the
 Now I wear a - - - pron high, and he

F C7 F C7

near - - - ly broke this heart of mine.
 bad - - - boys could not both - er me.
 nev - - - er, nev - er pass - es by.

Eh La Bas

The Firehouse Jazz Band

Listed as "Traditional" New Orleans song.
Has been widely recorded by N. O. bands since 1940's.
Rec: Kid Ory's Creole Jazz Band (w/ Mutt Carey,
Barney Bigard, etc.) 1946, The Creole Stompers
(Wooden Joe Nicholas, Jim Robinson, "Slow Drag" Pavageau,
Baby Dodds, etc.) 1944, Paul Barbarin 1955,
The Original Tuxedo Jass Band 1964, etc.
Tennessee lyrics by Louis Brown & Bob Stevens

280

Concert Pitch

A A^{\flat} A°

Eh la bas, (Band sings echo) Eh la bas, (Band sings echo) Eh la

$E^{\flat}7$ A^{\flat}

bas, (Band sings echo) Eh la bas. (Band sings echo) Tra - la -

A^{\flat} A°

la, (Band sings echo) Sis - Boom - Bah, (Band sings echo) Eh la

$E^{\flat}7$ A^{\flat}

bas, (Band sings echo) Eh la bas. (Band sings echo) Well, I
Kid

Solos Here After Vocal:

B A^{\flat} $E^{\flat}7$

can't speak French, not in a pinch, so I don't know what it means. But it
Or - y sang that Ca-jun French in a fine ol' Cre - ole way, but the

$E^{\flat}7$ A^{\flat}

sounds real good, like I knew it would, like down in New Or - leans. I
on - ly Ca - jun I can say is "Lais - sez les bon temps rou-lez!". So

A^{\flat} $E^{\flat}7$

love to hear that clari-net burn, and hear them tram - bone gliss-es, I'd
let the good times roll my friends, and let the mu - sic play, To -

$E^{\flat}7$ A^{\flat}

like to sing French when I take my turn, but that ain't the kind-a' band that this is! Eh la
morrow may nev - er come to be, so let's live it up to - day! Eh la

Vocal Back To Top:

Just A Little While To Stay Here

The Firehouse Jazz Band

Recorded: Paul Barbarin's New Orleans Band, Bunk Johnson 1940's, The Young Tuxedo Brass Band (with Paul Barbarin) 1958, Mahalia Jackson, New Orleans Legends (Thomas Jefferson, Kid Valentine, Jim Robinson, Raymond Burke, etc.) 1976, etc.

Concert Pitch

A

Just a lit - tle while to stay here,
Soon this life will all be o - - - ver,

Just a lit - tle while to wait.
And our trav - els here will end.

Just a lit - tle our while to la - - - bor,
Soon we'll take our heaven - ly jour - - - ney,

in the path that's nar - row and straight.
Be at home a - gain with friends.

B

Just a lit - tle are more hard trou - - - ble,
Heav - en's gate are stand - ing o - - - pen,

In this low for and sin - ful state.
Wait - ing for our en - trance there.

Then we'll all go march - ing o - - - ver,
Some sweet day we'll all go o - - - ver,

march - ing thru the Pearl - y to Gate.
All the beaut - ies there to share.

Over In The Glory Land

282

The Firehouse Jazz Band

*New Orleans lyrics:

James W. Acuff & Emmett S. Dean

Recorded: Sam Morgan (New Orleans bandleader) 1927,

Percy Humphrey's Crescent City Joy Makers 1961,

Dejan's Original Olympia Brass Band 1974

Concert Pitch

A **B \flat**

Now if you get there be - fore I do,

B \flat **F7**

O - ver in that Glor - y Land, You just

B \flat

tell them all that I'm com - in' too,

B \flat **F7** **B \flat**

O - ver in that Glor - y Land. I'm sing - in'

B **B \flat** **B \flat 7**

Ov - - - er in that Glor - y Land, Yes,

E \flat **B \flat**

O - - - ver in that Glor - y Land,

B \flat **F7**

O - ver in that Glor - y Land. Glor - y hal - le - lu - ia

B \flat **B \flat 7**

O - - - ver in that Glor - y Land, Yes,

E \flat **B \flat**

O - - - ver in that Glor - y Land,

B \flat **F7** **B \flat**

O - ver in that Glor - y Land.

Please Don't Talk About Me When I'm Gone

The Firehouse Jazz Band

Concert Pitch

Verse:

A

Years we've been to - geth - er, Seems we can't get a - long.
Just be - fore our part - ing, Some - thing I want to say,

No mat - ter what I do, It don't ap - peal to you.
I'm real - ly sor - ry now, For ev - 'ry brok - en vow.

Makes no Diff - rence wheth - er I am right or I'm wrong.
Sweet - heart, now you're start - ing on your own lit - tle way,

If we can't be sweet - hearts, This much you can do:
One thing please re - mem - ber, In your mind some - how:

Sam H. Stept - 1930 (That's My Weakness Now,
Don't Sit Under the Apple Tree, etc.)
Lyrics: Sidney Clare (Mal, On The Good Ship
Lollipop, Then I'll Be Happy, etc.)
Popularized by Kate Smith
Recorded: Gene Austin 1931, Bert Lown 1931,
Ethel Waters 1931, Johnnie Ray 1953,
Barney Bigard Sextet (with Art Tatum) 1945,
Eubie Blake, Mel Powell,

Long a favorite with Dixieland bands, partly because the Chorus (letter "B") is a standard "Cycle of 5ths" set of chord changes which is easy to ad lib on. The changes are identical to "Five-Foot-Two", and are similar to many other 1920's songs.

Chorus:

B

Please don't talk a - bout me when I'm Gone, Oh, Hon - ey,

though our friend - ship ceas - es from now on. And lis - ten,

if you can't say an - y - thing real nice, It's bet - ter

not to talk at all, is my ad - vice. We're part - ing,

C

you go your way I'll go mine, it's best that we do;

Here's a kiss! I hope that this brings lots of luck to you.

Makes no diff - rence how I car - ry on, Re - mem - ber,

Please don't talk a - bout me when I'm gone.

Take My Hand, Precious Lord

The Firehouse Jazz Band

Thomas Dorsey

A frequently-played New Orleans hymn.
In the top 100 songs on the Alligator Jazz
Club list of most-often recorded New Or-
leans songs in recent times.

Concert Pitch

Pre- cious Lord, take my hand, lead me on, let me stand. I am
When my way grows drear, Pre- cious Lord lin - ger near. When my
When the dark - ness ap - pears, and the night draws near, And the

tired, I am weak, I am worn. Thru the
life day is al - - - most gone, Hear my
day is past and gone. At the

storm, thru the night, lead me on, To the light. Take my
cry, hear my call, hold my hand, Lest I fall, Take my
riv - er I stand, guide my feet, Hold my hand, Take my

hand, Pre- cious Lord, lead me home.
hand, Pre- cious Lord, lead me home.
hand, Pre- cious Lord, lead me home.

Rose Room

The Firehouse Jazz Band

Harry Williams & Art Hickman - 1917
Recorded: Art Hickman Orch. 1920,
Duke Ellington Orch. 1932, Coleman-
Grappelli-Reinhardt (Paris) 1937,
Bobby Hackett Orch. (Condon, Casey,
Coniff, Purtill) 1943, Sidney Bechet 1957

285

Concert Pitch

A

In sun - ny Rose - land, Where sum - mer breez - es are play - ing,

Where the hon - ey bees are "A" May - - - ing".

There all the ros - es are sway - - - ing,

Danc - ing while the mead - ow brook flows. The moon when

B

shin - ing, is more than ev - er de - sign - - - ing,

For 'tis ev - er then I am pin - - - ing,

Pin - ing to be sweet - ly re - clin - - - ing, Some - where in

Rose - land, Be - side a beau - ti - ful rose.

Marie

The Firehouse Jazz Band

Irving Berlin (Written as waltz) - 1928

Recorded: Rudy Vallee 1929, Nat Shilkret Orch. 1929, Tommy Dorsey Orch. (the classic recording with voc. by Jack Leonard & trumpet solo by Bunny Berigan) 1937, Teddy Hill, The Mills Brothers with Louis Armstrong 1940, The Titan Hot Five 1996, etc.

Several New Orleans bands in recent times, enough to put Marie on the Alligator Jazz Club "Most-recorded" list.

Concert Pitch

A F

Ma - rie, the dawn is break - - - ing, Ma -

C C°

rie, you'll soon be wak - - - ing, To

G7 Dm7 G7

find your heart is ach - - - ing, And

C G7 C C+7

tears, will fall as you re - call The

B F

moon, in all its splen - - - dor, The

C C°

kiss, so ver - y ten - - - der, The

G7 Dm7 G7

words: "Will you sur - en - - - der, to

C F7 C C7

me, Ma - rie".

This is a patter chorus by "Banjo Bob" Stevens which can be sung behind the vocal or instrumental lead. It follows the tradition of the Tommy Dorsey big band arrangement.

A

Oh Ma - rie my sweet, how I love you, none a - bove you,
 Ya' knock me off my feet. Ya' tur - tle dove you, I said I love you,
 I wan - na' take you home, To meet my Ma - ma, and my Dad - dy.
 I'll nev - er leave, I'll nev - er roam, I'll buy a ring, and then a Cad - dy.

B

Oh Ma - rie I'm yours, state your wish - es, I'm am - bi - tious,
 I wan - na' do the chores, wash the dish - es, and feed the fish - es.
 I want you by my side, at the al - tar, I'll nev - er fal - ter,
 and if you won't then you'll know I died, So won't you be my bride.

Margie

The Firehouse Jazz Band

Con Conrad & J. Russell Robinson - 1920

Lyrics: Benny Davis

Robinson replaced Ragas as pianist with the ODJB for their historic tour of England in 1919, just after Ragas succumbed to a flu epidemic. The original recording was a medley with "Singin' the Blues", which Robinson & Conrad also wrote (later made famous by Bix - 1927).

Recorded: The Original Dixieland Jazz Band 1920, Eddie Cantor 1921, Ted Lewis Orch. 1921, Bix & His Gang 1928, Jimmy Lunceford Orch. 1937, Don Redman Orch. 1939, Bunk Johnson 1945, Billy Banks Orch. (Condon, Russell, Krupa, etc.) 1932, 1953 movie "The Eddie Cantor Story"

Concert Pitch

Verse:

A

You can talk a - bout your love af - fairs,

Here's one I must tell to you;

All night long they sit up - on the stairs,

He holds her close and starts to coo: "My lit - tle

Chorus:

B

F Mar - gie, **F7** I'm al - ways **F+7** think - ing of you

Bb Mar - gie, I'll tell the world I love you,

F Don't **E7** for - get **Eb7** your **D7** prom - ise to me,

G7 I **G°** have **G7** bought a **C7** home and ring and ev - 'ry - thing, For

C **F** Mar - gie, **F7** You've been my **F+7** in - spir - a - tion,

Bb Days are nev - er **A7** blue. Af - ter

F all is said and done, **F7** There is **E7** real - ly **Eb7** on - ly **D7** one, Oh!

Gm7 Mar - gie, **C7** Mar - gie, **F** it's you." **C7** "My lit - tle

Save It Pretty Mama

The Firehouse Jazz Band

Concert Pitch

Paul Denniker, Joe Davis, Don Redman

Recorded: Louis Armstrong & His Savoy Ballroom 5

(Hines, Redman, etc.) 1928,

McKinney's Cotton Pickers 1929, Louis Armstrong Orch.

1939, Sidney Bechet 1940, Louis Armstrong & His

All-Stars (Teagarden, etc.) 1947

Medium Slow

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of four staves of music. The lyrics are written below the notes, and chord symbols are placed above the staff lines. The first staff begins with a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff continues the melody. The fourth staff concludes the piece with a final double bar line.

Save it Pret-ty Ma-ma, day by day, Don't give none a - way.

Let it pile up Hon-ey, If you may, I'll call a-round soon to name the day. I

have a lot of lov-in' that can't be beat, My way of hug-gin' is a treat.

Why can't we Mom a - gree, To save it Pret-ty Ma-ma for me.

Duff Campbell's Revenge

The Firehouse Jazz Band

by Melvin "Turk" Murphy - 1956
Rec: New Hot Frogs 1992, etc.

289

Concert Pitch

A

Section A consists of four staves of music in 4/4 time, key of B-flat major (three flats). The melody is primarily eighth-note based. Chord changes are indicated above the staff: Db, Fm, Bbm, Fm7, Bb7, Ebm7, Ab7, Db, Bbm7, Eb7 (triplets), Ab7, Db, Fm, Bbm, Fm, Bbm, F7, Bbm, Eb7, Ab7, Db. The section ends with a double bar line.

B

Section B consists of four staves of music. The first staff begins with a repeat sign. Chord changes are indicated above the staff: Db, G°, Ab7, Db, Ebm7, Ab7, F7, Bbm, G°, C7, Fm7, Bb7, Ebm7, Ab7. The section ends with a double bar line.

C

Section C consists of four staves of music. Chord changes are indicated above the staff: Db, G°, Ab7, Abm7, Db7, Gb, Bb7, Ebm, Gbm, Db, F7, Bb7, Eb7, Eb°, Ab7, Db. The section ends with a double bar line.

A Kiss To Build A Dream On

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby,
Oscar Hammerstein II - 1951
In 1951 movie "The Strip"
Popularized: Louis Armstrong
Recorded: Louis 1952,
Hugo Winterhalter 1952

Concert Pitch

A C Dm7 C/E Eb° Dm C#° G7 C#°

Give me a kiss to build a dream on and my im-ag-i-na-tion will thrive up-on that kiss,

G7 C#° G7 Dm7 G7 C Am7 Dm7 G7

Sweet-heart I ask no more than this, A kiss to build a dream on.

C Dm7 C/E Eb° Dm C#° G7 C#°

Give me a kiss be-fore you leave me and my im-ag-i-na-tion will feed my hun-gry heart,

G7 C#° G7 Dm7 G7 C Fm C C7

Leave me one thing be-fore we part, A kiss to build a dream on. When I'm a -

B Fm7 Bb7 Eb E° Fm7 Bb7 Eb E°

lone, with my fan-cies, I'll be with you,

Fm6 G7 Cm Am7 D7 G G° G7

Weav-ing ro-man-ces, mak-ing be-lieve they're true.

C Dm7 C/E Eb° Dm C#° G7 C#°

Give me your lips for just a mo-ment and my im-ag-i-na-tion will make that mo-ment live,
Lend me your chops for just a mo-ment

G7 C#° G7 Dm7 G7 C Fm C

Give me what you a-lone can give, A kiss to build a dream on.

Kansas City Kitty

The Firehouse Jazz Band

Walter Donaldson - 1929

Lyrics: Edgar Leslie

Popularized by Rudy Vallee

Recorded: McKinney's Cotton Pickers 1929,

Coon-Sanders Nighthawks 1929,

Cotton Pickers (T. Dorsey, etc.) 1929, etc.

291

Concert Pitch

A

G C⁷ G C⁷

I left Fris-co Kate, Swing-in' on the Gold-en Gate, When
I just laid a chill on the fa-mous Dia-mond Lil, When

G A⁷ D⁷ G A⁷ D⁷

Kan - sas Cit - y Kit-ty smiled at me! And
Kan - sas Cit - y Kit-ty smiled at me.

G C⁷ G C⁷

I left Ma and Pa, out in O - ma - ha - ha - ha, When
folks in New Ro-chelle said "He ain't done right by Nell", When

G A⁷ D⁷ G F^{#7}

Kan - sas Cit - y Kit-ty smiled at me!
Kan - sas Cit - y Kit-ty smiled at me.

B B⁷ E⁷

She comes from Miss - ou - ri and she showed me,
I gave Geor - gia Brown my watch chain Sun day,

A⁷ D⁷

Like a Tex - as steer she buf - fa - loed me.
I gave Louis - ville Lou the works on Mon day. I

G C⁷ G C⁷

Ev - 'ry Jim and Jack, Got the well known Hack-en - sack, When
pass up all those queens like I pass up Bos-ton beans, When

G A⁷ D⁷ G A⁷ D⁷

Kan - sas Cit - y Kit-ty smiled at me!
Kan - sas Cit - y Kit-ty smiled at me.

High Society

The Firehouse Jazz Band

Concert Pitch

Walter Melrose & Porter Steele - 1901

Recorded: King Oliver's Creole Jazz Band 1923, Jelly Roll Morton's Kings of Jazz 1924, Louis Armstrong Orch. 1933, Sidney Bechet's Blue Note Jazzmen 1945, George Lewis (Baby Dodds, etc.) 1944, Bunk Johnson 1945, Bob Crosby Orch. 1938, Sweet Emma Barrett & Her Dixieland Boys 1961, etc.

B \flat F7
 A F7 B \flat
 F7 B \flat D7
 Gm D7 Gm D7 Gm
 Gm D7 Gm C7 F7
 B F7 B \flat
 C7 F7
 B \flat B \flat 7 E \flat Edim
 B \flat C7 F7 B \flat
 B \flat 7

The classic Alphonse Picou
clarinet solo is on page 3.

High Society - P. 2

Solos here on D.S.:

Sheet music for a clarinet solo, featuring 12 staves of music. The key signature is B-flat major (two flats). The music is divided into two sections: Section C (marked with a 'C' in a box) and Section D (marked with a 'D' in a box).

Section C (Solos here on D.S.):

- Staff 1: Treble clef, key signature of B-flat major. Chord: E \flat . Measure 1 contains a repeat sign.
- Staff 2: Chords: E \flat , A \flat , E \flat .
- Staff 3: Chords: B \flat 7, D7, E \flat .
- Staff 4: Chords: F7, B \flat 7, B \flat +7.
- Staff 5: Chords: E \flat , B \flat 7.
- Staff 6: Chords: E \flat , A \flat , E \flat , E \flat 7.
- Staff 7: Chords: A \flat , Adim, E \flat , C7.
- Staff 8: Chords: F7, B \flat 7, E \flat . Measure 8 contains the instruction "End Solo".

Section D:

- Staff 9: Treble clef, key signature of B-flat major. Chord: Cm. Measure 1 contains a repeat sign.
- Staff 10: Chords: Cm, G7.
- Staff 11: Chords: Fm, Cm.
- Staff 12: Chords: A \flat 7, G7, B \flat 7, D.S.

The word "Tuba:" appears above the staff between Section C and Section D.

Section C ends with the instruction "Fine" in a box.

§ D.S. to "C" for 32-Bar Solos,
After last solo play "D",
then "C" (to "Fine")

"High Society"
Bb Clarinet Part
(Optional Solo)

This is the famous Alphonse Picou clarinet solo.
 Often quoted, at least in part, by Dixieland clarinetists
 when taking their solo chorus on this song.
 Picou (1880-1961) was one of the best-known New Orleans
 clarinetists, having a career of some 65 years with most of
 the Crescent City bands. He played a unique Albert-system
 horn with a metal bell which curved forward like an alto or bass clarinet.

The Firehouse Jazz Band

The musical score is written for a Bb Clarinet in 2/4 time. It consists of eight staves of music. The key signature has one flat (Bb). The score includes various musical notations such as treble clef, common time signature, and various chords (F, Bb, C7, G7, Bb, B°, D7). There are also triplets, slurs, and a 'Legato' marking. The score ends with a double bar line.

Staff 1: Starts with a diamond-shaped 'C' time signature. Chords: F, C7. Triplets are indicated over the first and fourth measures.

Staff 2: Chords: F, Bb, F. Ends with 'etc.'.

Staff 3: Chords: C7, F. Triplets are indicated over the first and fourth measures.

Staff 4: Chords: G7, C7. Triplets are indicated over the first and fourth measures.

Staff 5: Chords: F, C7, F, C7. The word 'Legato' is written above the first measure.

Staff 6: Chords: F, Bb, F. Triplets are indicated over the first and fourth measures.

Staff 7: Chords: Bb, B°, F, D7. Triplets are indicated over the first and fourth measures.

Staff 8: Chords: G7, C7, F. Triplets are indicated over the first and fourth measures.

The Firehouse Jazz Band

293

(Ory on trombone) 1927, Kid Ory's Creole Band, Louis Armstrong & His Orch. 1939, Bob Crosby Orch. (Matlock, Eddie Miller, Haggart, Bauduc, Zarchy, Zurke, etc.) 1936, Wild Bill Davison 1962, etc.

Light swing style - Medium tempo:

Musical score for "The Girl on the Train" by Rachel Watson. The score is in 4/4 time, key of B-flat major (three flats). It features a piano introduction with a melody in the right hand and a bass line in the left hand. The melody is marked *mp* (mezzo-piano). The bass line is marked **A** in a diamond. The score includes various chords (Ab, Eb7, A7, Bb7, D7, Eb7, A7, Bb7, D7) and triplets. The piece ends with a *Fine* marking.

Interlude:

mp

Begin Solos Here: After last solo, Play "B" as written, Then back to "A" once.

B

Begin Solos Here: After last solo, Play "B" as written, Then back to "A" once.

The musical notation for Solo B consists of three staves of music in E-flat major (three flats). The first staff begins with a diamond-shaped box containing the letter 'B'. Above the first measure of the first staff is the chord symbol A^b. Above the final measure of the first staff is the chord symbol A^b7. The second staff has a D^b chord symbol above its first measure and an A^b chord symbol above its fifth measure. The third staff has an E^b7 chord symbol above its first measure, followed by A^b, D^b7, and A^b chord symbols above subsequent measures. The melody features eighth and quarter notes, often beamed together, and includes repeat signs at the beginning and end of the section.

OVER THE WAVES

The Firehouse Jazz Band

Juventino Rosas - 1888

A popular Dixieland number, usually played without the verse, and in 4/4 time (as chorus is written here). Usually played with "Bill Bailey" chord changes.

Rec: Dukes of Dixieland 1958, etc.

Waltz time:

A

Count-off, Drum break,
or just Cornet pick-ups
in new Dixie 2-beat tempo:

Dixie style:

B

C

Down At the Old Firehall

The Firehouse Jazz Band

295

Louis Brown - 1995

Concert Pitch

A

Our town had a band and the sound was just grand down at the old fire hall, we real-ly
 En- gine Com- pan- y Three was the place you should be ev-'ry Sat-ur-day night, it was

had us a ball, list-'nin' to the Fire- house Band. They'd al- ways
 such a de- light, list-'nin' to the Fire- house Band. They played some

play Dix- ie- land and we'd give 'em a hand when they'd get real hot, we al- ways
 three- a- larm jazz and I'll say that it has to be the best I've heard, and it would

loved it a lot, list-'nin' to the Fire- house Band. Jed played his
 be ab- surd, not to like the Fire- house Band. They played some

B

old cor- net, you can bet, and how! Smok- y played the
 low- down blues, they'd in- fuse, des- pair. They played some

slide trom- bone, made it moan, I still hear it now. The
 red- hot stuff, that's e- nough, Hon- ey, say a prayer! They'd

rest of the guys they were ev- er so wise a- bout how to play, they played the
 play all night long for that fun- lov- ing throng and we would have a ball, I re-

New Or- leans way, down at the old fire hall.
 mem- ber it all, down at the old fire hall.

Eccentric (That Eccentric Rag) *The Firehouse Jazz Band*

Concert Pitch

J. Russell Robinson - 1921

(Co-wrote Margie, Singin' the Blues, Reefer Man, Palesteena, etc. Replaced Ragas as pianist with ODJB).

Recorded: Friars Society Orch. (New Orleans Rhythm Kings) 1922, Red Nichols & His 5 Pennies 1927, Jimmy McPartland's Squirrels 1936, Muggsy Spanier's Ragtime Band 1939, Pee Wee Irwin, Johnny Dedroit, Art Hodes, etc.

Chord symbols: F, F^o, F, G⁷, C⁷, F, F⁷, B^b, C⁷, F⁷, B^b, F⁷, B^b, F⁷, B^b, B^b7, E^b, B^b7, E^b, B^b7, F⁷, B^b, G⁷, C^m, E^b, B^b7, E^b, B^b7, E^b, F⁷ Solos:

Begin Solos Here 1st Time:

C

Back to "C" for solos,
After last solo play "C"
as written then on to "D".

D

Tag:

Dardanella

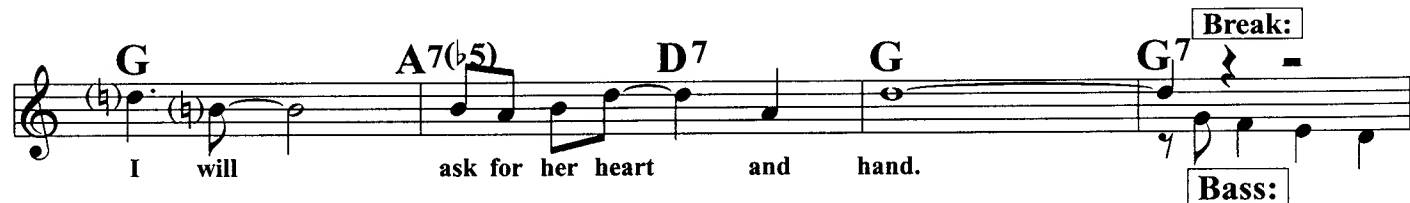
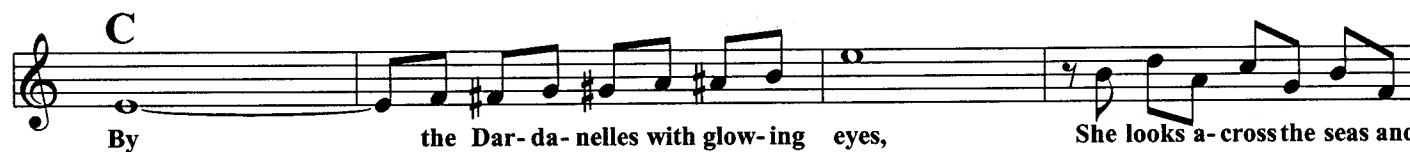
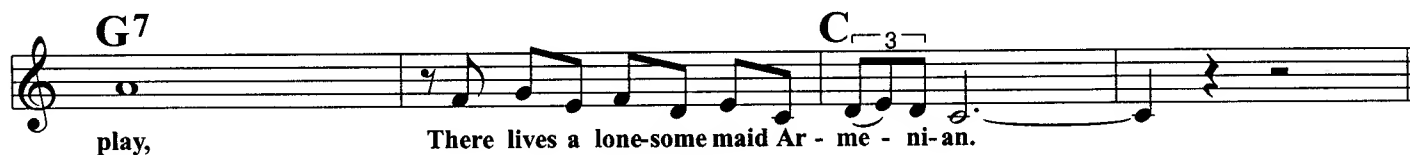
The Firehouse Jazz Band

Felix Bernard & Johnny Black - 1919

Lyrics by Fred Fisher

Recorded: Ben Selvin Orch. 1920, Prince's Orch. 1920, Harry Raderman's Jazz Orch. 1920, Paul Whiteman Orch. (with Bix, etc.), Dick McDonough, Vic Berton, Glen Gray (Casa Loma Orch.), Irving Mills & His Hotsy Totsy Gang (J. McPartland, Teagarden, Goodman, etc.) 1928, Louis Armstrong All-Star Band 1956, etc.

Concert Pitch



Break:

Bass:

Chorus:

C

Oh, sweet Dar-da - nel - la, I love your ha-rem eyes.

C **G7** **C**

I'm a luck-y fel-low To cap-ture such a prize. Oh Al-lah

F **C** **A7**

knows my love for you, And he tells you to be true, Dar-da

D7 **G7** **Break - 1 Bar:**

nel - la, oh hear my sigh, My Or - i - en - tal,

D **C** **G7** **C**

Oh, sweet Dar-da - nel - la, Pre-pare the wed-ding wine, There'll be

F **E7** **F#m7** **G°** **E7/G#**

one girl in my ha - rem when you're mine. We'll build a

A7 **D7** **Eb°**

tent just like the chil-dren of the Or - i - ent.

C **G7** **C**

Oh, sweet Dar-da - nel - la, My star of love di - vine.

298 *Mama Goes Where Papa Goes*

The Firehouse Jazz Band

Milton Ager - 1923 - Lyrics: Jack Yellen

Introduced by Sophie Tucker

Rec: Sam Lanin 1924, The Cotton Pickers 1923

Concert Pitch

Changes are especially weak in bar 12 of Chorus, but original

Verse:

Musical notation for the Verse, 4/4 time, key of Bb. The melody is written on a single staff. Chords are indicated above the staff: Bb, Bb7, Bb+7, Eb, F+7, Bb, Bb, Eb, C7, F7, Bb, Eb, Bb7, Eb, Bb7, Bb, C7, C7(b5), F7, Bb+7.

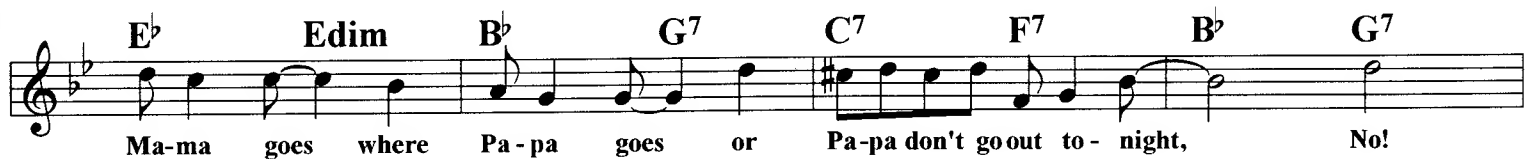
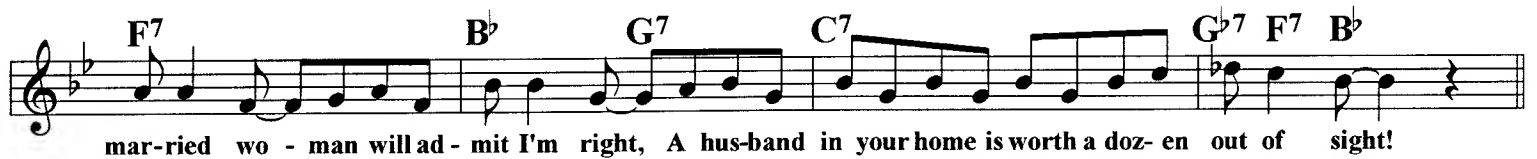
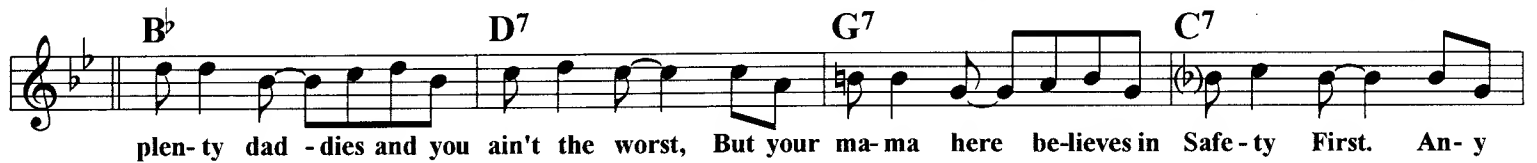
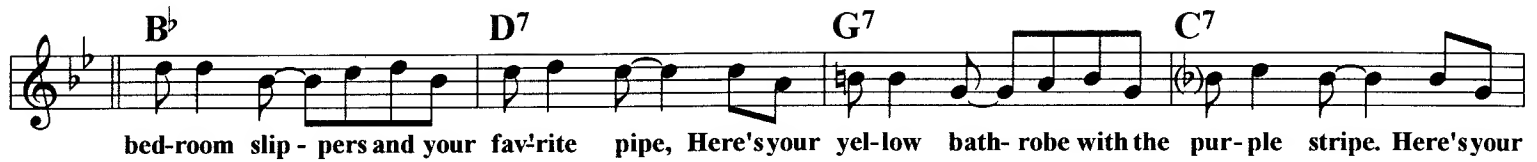
"How come, Hen - ry dear?" Said Mis - sus Hen - ry Brown, "You
 "Says which, Dad - dy mine?" Con - tin - ued Mis - sus Brown, "You
 al - ways dis - ap - pear When the eve - nin' sun goes down? You
 got a date at nine With a bus - 'ness friend down town? 'Course
 eat my meat and drink my chick-en soup, Then I no - tice that you fly the coop. You
 I don't know but, Hen - ry, I sus - pec's, That your friend is of the fe - male sex. So
 can't pass thru that door With - out your ma - ma an - y more. 'Cause
 ma - ma goes a - long To see you keep your will pow'r strong. 'Cause

Chorus:

Musical notation for the Chorus, 4/4 time, key of Bb. The melody is written on a single staff. Chords are indicated above the staff: Eb, Edim, Bb, G7, C7, F7, Bb, Bb, D7, Gm, A7, Dm, F, C7, F7, Bb7, Eb, Bb+7, Eb, Edim, Bb, G7, C7, F7, Bb, G7, C7, F7, 1. Bb, Bb+7, 2. Bb.

Ma - ma goes where Pa - pa goes, or Pa - pa don't go out to - night!
 Ma - ma goes 'cause Ma - ma knows You can't be trust - ed out of her sight.
 Ma - ma's got a feel - in' that she must be near, Just to help her Pa - pa keep his con - science clear, So
 Ma - ma goes where Pa - pa goes or Pa - pa don't go out to - night, No!
 Pa - pa don't go out to - night! 'Cause To "Patter": Here's your

Patter:



Solos on "Chorus"

299 I Can't Believe That You're In Love With Me

The Firehouse Jazz Band

Clarence Gaskill & Jimmy McHugh - 1926
In Revue: "Gay Paree"
Rec: Louis Armstrong Orch. 1930,
Django Reinhardt - Paris 1937, Artie Shaw Orch.
1938, Coleman Hawkins & His Chocolate Dandies
1940, Billie Holiday & Teddy Wilson Orch. 1938, etc.

C+7 **A** **F** **Fm** **C** **D7**

Your eyes of blue, your kiss-es too, I nev - er knew what they could do, I

G7 **C** **C#dim** **Dm7** **G7** **C+7**

can't be - lieve that you're in love with me. You're

F **Fm** **C** **D7**

tell - ing ev - 'ry one I know, I'm on your mind each place you go, They

G7 **C** **F7** **C**

can't be - lieve that you're in love with me.

B **E7** **A7**

I have al - ways placed you far a - bove _____ me,

D7 **G7** **C+7**

I just can't im - ag - ine that you love _____ me. And

F **Fm** **C** **D7**

af - ter all is said and done, To think that I'm the luck - y one, I

G7 **C** **F7** **C**

can't be - lieve that you're in love with me.

Rain

The Firehouse Jazz Band

300

Eugene Ford - 1927

Rec: Arnold Frank 1927, Sam Lanin Orch.
1928, Jimmy Lunceford Orch. 1935, Frank
Petty Trio 1950, Paul Weston Orch.

Concert Pitch

A E \flat

F 7

Rain,

Let us cud-dle while the Rain

pit-ter-pat-ters on the

Fm 7

B \flat 7

E \flat

pane

and

we're

a

- lone,

A chance to

E \flat

Cm

while

a

- way

a

dream-y af-ter-noon,

A love-ly

F 7

Fm 7

B \flat 7

B \flat + 7

peace-ful af-ter-noon,

No one can

see us.

B E \flat

F 7

Rain,

It's so co-zy in the Rain,

There's no rea-son to com-

Fm 7

B \flat 7

C 7

- plain,

if

she's

with

you

To hold her

Fm

D 7

E \flat

C 7

hand

and

then

it's

ten

to

one

you'll

kiss

her

in

the

F 7

B \flat 7

E \flat

A \flat 7

E \flat

Rain,

Rain,

Rain.

'Tain't No Sin To Take Off Your Skin & Dance Around In Your Bones

The Firehouse Jazz Band

Walter Donaldson - 1929

Lyrics: Edgar Leslie

Rec: Fred "Sugar" Hall's Sugar Babies
1929, Lee Morse 1930.

Concert Pitch

Verse:

The musical score is written on a single staff in 4/4 time, key of B-flat major. The melody consists of eighth and quarter notes, with some phrases ending in a half note. Chord symbols are placed above the staff at the beginning of each measure. The lyrics are written below the staff, aligned with the notes.

Chord Symbols: B \flat , Gm 7 , Cm 7 , F 7 , B \flat , Gm 7 , Cm 7 , F 7 , B \flat , Gm 7 , Cm 7 , F 7 , B \flat , B \flat dim, F 7 , B \flat , Gm 7 , Cm 7 , F 7 , B \flat , Gm 7 , Cm 7 , F 7 , B \flat , B \flat 7 .

Lyrics:

Danc- ing may do this and that, And help you take off lots of fat, But
I'm no friend of danc- ing when it's hot! So
if you are a danc- ing fool, Who loves to dance but can't keep cool,
Bear in mind the i - dea that I've got. When it
When you're

Chorus:

A Cm D7 G7 C7

gets too hot for com-fort, And you can't get ice cream cones,
 call-ing up your sweet-ie, In those Hot House Tel-e-phones,

F7 Fm7 Bb7 Eb Bb7

'Tain't no sin, to take off your skin, And dance a-round in your bones. When the
 'Tain't no sin, to take off your skin, And dance a-round in your bones. When you're

Cm D7 G7 C7

laz-y syn-co-pa-tion, Of the mus-ic soft-ly moans,
 on a crowd-ed dance floor, Near those Red Hot sax-o-phones,

F7 Fm7 Bb7 Eb Bb7

'Tain't no sin, to take off your skin, And dance a-round in your bones. The Pol-ar
 'Tain't no sin, to take off your skin, And dance a-round in your bones. Just take a

B Gm Eb7 Gm Eb7

Bears are-n't green up in Green-land, They've got the right i-dea.
 look at the girls while they're danc-ing, No-tice the way they're dressed.

Bb F7 Bb F7 Bb F#7 F7 Bb

They think it's great to re-frig-er-ate while we all cre-mate down here. Just be
 Wear silk-en clothes with-out an-y hose and no-bod-y knows the rest! If a

Cm D7 G7 C7

like those Bam-boo Ba-dies, In the South Sea trop-ic zones,
 gal wears X-ray dress-es, And shows ev-ry-thing she owns,

F7 Fm7 Bb7 Eb Bb7

'Tain't no sin, to take off your skin, And dance a-round in your bones! When it
 'Tain't no sin, to take off your skin, And dance a-round in your bones! When you're

Ragged But Right

The Firehouse Jazz Band

Riley Puckett - 1933

Puckett was blind singer/guitarist who began career in early '20's. Widely recorded.

Rec: R. Puckett 1934, Bob Howard 1938

Concert Pitch

Medium Lazy Swing MM=135

A A^b F⁷ B^b7 E^b7 A^b A^b7

I just dropped in to tell you that I'm ragged but right. A ramblin' man, a gamblin' man who's drunk ev-'ry night. I got a

D^b Ddim A^b/E^b F⁷ B^b7 B^b7 E^b7

Por-ter Hou-se steak three times a day for my bo-ard, That's more than an-y or-din-ar-y guy can af-ford. I

B A^b F⁷ B^b7 E^b7 A^b A^b7

got a big e-lectric fan to cool me when I eat, And a copper colored gal to keep me warm when I sleep. A

D^b Ddim A^b/E^b F⁷ B^b7 E^b7 A^b

ramblin' man a gamblin' man, Lord-y but I'm tight, I just dropped in to tell you that I'm ragged but right.

I'm Confessin' That I Love You

303

The Firehouse Jazz

Doc Daugherty & Ellis Reynolds - Lyr: Al Neiburg - 1930

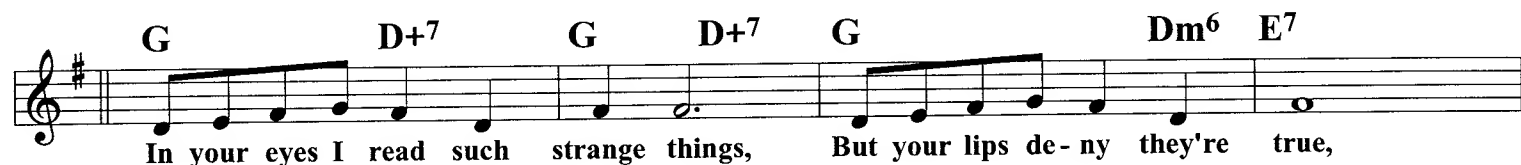
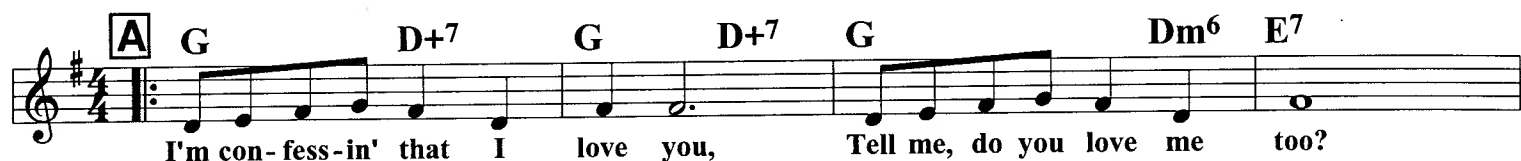
Rec: Rudy Vallee 1930, Guy Lombardo Orch. 1930, Lionel Hampton Orch. 1937,

Harry James Orch., Louis Armstrong & His New Sebastian Cotton Club Orch. 1930,

V-Disc All-Stars (Armstrong, Teagarden, Hackett) 1944, Wild Bill Davison & His Commodores

(Vernon Brown, Ed Hall, G. Schroeder, E. Condon, B. Casey, D. Alvin) 1945, etc.

Concert Pitch



Cherry

The Firehouse Jazz Band

Don Redman - 1928

Rec: McKinney's Cotton Pickers (Redman on sax) 1928, Big Aces (T. & J. Dorsey, Teagarden, Redman, Teschmacher, Kress) 1928, Harry James Orch. 1944, Erskine Hawkins Orch. 1944, Bob Crosby Orch. (voc. by guitarist Nappy Lamare) 1939, Pete Fountain, Benny Goodman Orch. (Butterfield, etc.), Muggsy Spanier (V-Disc with Hucko, McGarity, etc.), etc.

Concert Pitch

Verse:

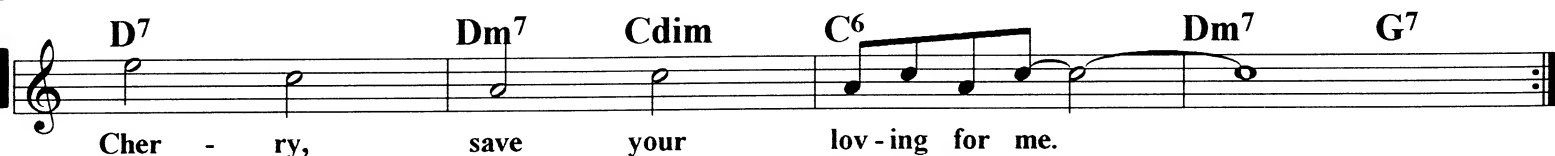
The musical score is written for a single melodic line in 4/4 time, starting on a treble clef. The key signature is one flat (F major/D minor). The lyrics are written below the notes, and chord symbols are placed above the staff at various points. The score is divided into four systems, each containing a staff of music.

Staff 1: Chords: C, F⁶, G⁷, C. Lyrics: Cher - ry is the one girl I shall al - ways love.

Staff 2: Chords: C, F⁶, G⁷, C⁷. Lyrics: Cher - ry is the name I'm al - ways think - ing of.

Staff 3: Chords: F, Fm⁶, C, Gm⁶, A⁷. Lyrics: Al - tho' she keeps re - fus - ing and de - lay - ing,

Staff 4: Chords: D⁷, Dm⁷, G⁺⁷. Lyrics: These are the words I con - stant - ly keep say - ing:

Chorus:

Take Me To the Land of Jazz

The Firehouse Jazz Band

Concert Pitch

Bert Kalmar, Edgar Leslie, Pete Wendling - 1919

Recorded: Marion Harris 1919

Verse:

There's mu - sic in the breeze, and trom - bones grow on trees. Ya' hear
moan - in' and groan - in' and tune - ful har - mo - nies. In
ev - 'ry ca - bar - et, it's the on - ly thing they play! Well, I
long to hear it, I must be near it, and that's why I say:

Chorus:

Take me to the land of jazz, Play the kind-a' blues like Mem - phis has,
Take me to the land of jazz, Let me hear the music New Or - leans has,
I wan' na step, to a tune that's full of gen - u - ine pep!
I like it hot, and ya' know that's what that ci - - ty's got!
Pick in' 'em up and layin' 'em down, Teach them how all o - ver town,
Come and take the lat - est dare, Learn to do the "Griz - zly Bear". I
I'll give you fair warn - in', I won't be home till morn - in'. I'll be
love that syn - co - pa - - tion, At my des - tin - a - tion! Just
danc - in' till the sun comes up, In the lov - in' land of jazz.
run - nin' wild and livin' it up, In the lov - in' land of jazz.

That's My Home

The Firehouse Jazz Band

This version based on the 1932
Louis Armstrong Orchestra recording:

306

by Leon & Otis Rene, B. Ellison
Rec: Louis Armstrong Orch. 1932,
Buddy Stewart c. 1947, Bud Bascomb.
Transcribed by "Banjo Bob" Stevens

Concert Pitch

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat major or D-flat minor). The score consists of nine staves of music. Above the notes, various chords are indicated: A^b, A^bm, E^b, E^b7, A^b7, D^b, D^bm, A^b, B^b7, B^bm7, E^b7, A^b, A^b+7, D^b, D^bm, A^b, B^b7, B^bm7, E^b7, A^b, D^bm, A^b, A^b7, D^bm, G^b9, A^b, B^bm7, B^b7, E^b7, D^b, D^bm, A^b, B^b7, B^bm7, E^b7, A^b, D^bm, A^b, and A^b7. The lyrics are written below the notes, with some words aligned under specific notes and others under rests. The score includes a repeat sign at the beginning of the second staff and another at the end of the ninth staff. The lyrics are: "Where the sun - set's in the sky, And the flow - ers nev - er die, And friends don't pass you by, That's my home. Where the folks say 'How - dy do' and you know they mean it, too, Where Mam - my's love is true, That's my home. I'm al - ways wel - come back no mat - ter where I roam, It's just a lit - tle shack, But to me it's home sweet home. Where the Swan - ee Riv - er flows, Where the sha - dy pine tree grows, I need - n't say no more, 'cause that's my home. Where the

Emaline

The Firehouse Jazz Band

Concert Pitch

Frank Perkins & Mitchell Parish - 1934

Rec: Mildred Bailey & Benny Goodman Orch. (C. Hawkins, Krupa) 1934, Charlie Barnett Orch., Cab Calloway Orch., Frankie Trumbauer 1934, Wayne King Orch. 1937, etc.

This song was a favorite of jazz tenor great Eddie Miller (born in New Orleans, featured with Bob Crosby Orch., Rampart Street Paraders, Pete Fountain, etc.).

A F D7 G7

Don't you hear my heart whis-per thru your win-dow, Em - a - line. It's a love-ly night

C+ C7 F F#dim C7 C+7

Em - a - line to me-an-der with me.

F D7 G7

Have you told your friends, have you told your peo-ple, Em - a - line. Hur-ry up and write

C+ C7 F Bbm6 F

them a line 'bout a wed-din' to be. In the

B Dbm Eb7 Ab Dbm Eb7 Ab

church there's an old bell - ring - er, Just wait-in' for the time when

F G7 C Cdim G7 C7

I place a ring a - round your fin - ger, mak - in' you mine.

F D7 G7

All I do is pray, for that Sun-day morn-in' sun to shine, when I prom-en-ade

C+ C7 F Bbm6 F

down the line, hand in hand with Em - a - line.

Henry Creamer & Jimmy Johnson - 1926
 Rec: McKinney's Cotton Pickers 1930,
 Mound City Blue Blowers (Glenn Miller, Pee Wee
 Russell, Coleman Hawkins, Eddie Condon,
 McKenzie, Krupa) 1929, Louis Armstrong 1930,
 Ben Pollack Orch. (with Matlock, Bauduc, voc:
 Teagarden) 1930, Benny Goodman Orch. 1935,
 Bechet-Spanier Big Four 1940, V-Disc All-Stars
 (Hackett, Teagarden, etc.) 1944.


If I Could Be With You One Hour Tonight

308

The Firehouse Jazz Band


Theme song of "McKinney's Cotton Pickers", one of
 the top 3 black orchestras of the late '20's & early '30's.
 The other two were Duke Ellington & Fletcher Henderson.

A E^b Edim Fm⁷ B^b7 E^b Edim Fm⁷ B^b7




I'm so blue I don't know what to do, All day long I'm pi-ning just for you,
 All dressed up but still no-where to go, How I wish that I could see a show.

E^b C⁷ F⁷ B^b7




I did wrong when I let you go a-way, For now I grieve a-bout you night and day. I'm un-
 Here I wait with no-one to call me dear, The one I love is man-y miles from here. Cen-tral

B^b F⁷ B^b F⁷ B^b7



hap-py and dis-sat-is-fied, But I'd be hap-py if I had you by my side. If I could
 give me 1 - 2 - 3 - 4 - J, Oh won't you lis-ten lit-tle sweet-ie while I say:

B B^b7 E^b G⁷ C⁷



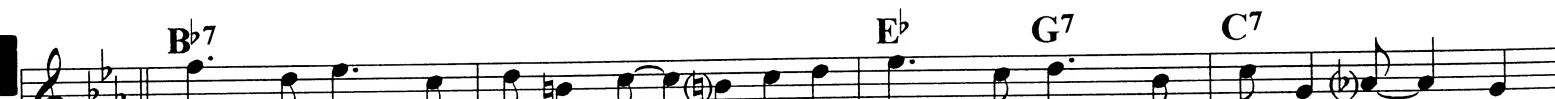
be with you I'd love you strong, If I could be with you I'd love you long, I

F⁷ B^b7 E^b C⁷ F⁷ B^b7



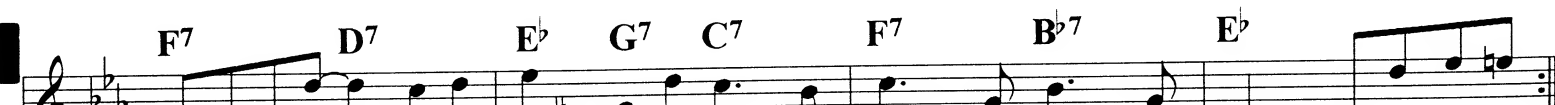
want you to know, I would-n't go, Un - til I told you hon-ey why I love you so. If I could

B^b7 E^b G⁷ C⁷



be with you one hour to- night, If I were free to do the things I might, I'm

F⁷ D⁷ E^b G⁷ C⁷ F⁷ B^b7 E^b



tell-ing you true, I'd be an-y-thing but blue if I could be with you. If I could

Chorus:

A A^b A^bm E^b F^7
 Pale moon shin-ing on the fields be-low, Folks are croon-ing songs soft and low,
 B^b9 Fm^7 B^b9 G^7 A^b A^bm E^b
 need- n't tell me so, be-cause I know it's Sleep-y Time Down South.

A^b A^bm E^b F^7
 Soft winds blow-in' thru the pine-wood trees, Folks down there live a life of ease,
 B^b9 Fm^7 B^b9 G^7 A^b A^bm E^b D^7
 When the twi-light brings the ev'-ning breeze, It's Sleep-y Time Down South.

B G A^bdim Am^7 D^7 G
 Steam-boats on the riv-er, a- com-ing, a- go-ing, Splash-ing the night a-way,
 G A^bdim Am^7 D^7 G B^b7
 Hear those ban-jos ring-ing, the folks all a- sing-ing, They dance'till break of day.

A^b A^bm E^b Cm^7 F^7
 Dear old South-land with its dream-y songs, Takes me back there where I be- long,
 B^b9 Fm^7 B^b9 G^7 A^b A^bm E^b
 I'll find hea-ven in my mam-my's arms When it's Sleep-y Time Down South.

When It's Sleepy Time Down South

The Firehouse Jazz Band

Leon Rene - Otis Rene - Clarence Muse - 1930
Louis Armstrong's theme song.
Rec: Paul Whiteman (voc. Mildred Bailey) 1931,
Louis Armstrong 1941 & 1952 ('52 recording was chart hit),
Sidney Bechet & His New Orleans Feetwarmers 1941,
Phil Harris, Ethel Waters, Jimmy Noone Orch. etc.

Concert Pitch

Verse:

Chord progression and lyrics for the first system:

E^b D⁷ E^b Edim B^b7 B^bdim

Home - sick, ti - red, All a-lone in a big ci - ty.

Chord progression and lyrics for the second system:

B^b7 B^bdim B^b7 B^b+7 E^b Cm⁷ Fm⁷ B^b7(b9)

Why should ev-'ry-bod-y pi - ty me?

Chord progression and lyrics for the third system:

E^b D⁷ G G#dim

Night - time's fall - ing, And I'm yearn-ing for Vir - gin - ia,

Chord progression and lyrics for the fourth system:

Am⁷ D⁷ Am⁷ D⁷ G B^b7

Hos-pi - tal - i - ty with - in ya' calls me.

Who's Sorry Now?

The Firehouse Jazz Band

Bert Kalmar, Harry Ruby, Ted Snyder - 1923
 Popularized in Vaudeville by Van & Schneck.
 Rec: Billy Banks Orch. (Condon, Russell, Sullivan)
 1932, Casa Loma Orch. (Pee Wee Hunt, Sonny
 Dunham) 1935, Sidney DeParis' Blue Note Jazzmen
 (Ed Hall) 1944, Frankie Newton Orch. (Ed Hall,
 Cozy Cole), Bob Crosby's Bobcats (Lawson,
 Matlock, E. Miller, Haggart, Bauduc, Lamare)
 1937, Connie Francis (Hit record) 1957, etc.

Concert Pitch

Verse:

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of four staves of music. Chord symbols are placed above the notes. The lyrics are written below the notes.

Staff 1: Chords: C⁷, F⁷, B^b, B^b dim. Lyrics: You Al - though I when we part - ed, It hurt me some - how, I
 You Al - though I when we part - ed, It hurt me some - how, I

Staff 2: Chords: F⁷, F⁺7, B^b. Lyrics: thought you there shat - tered noth - ing my worth i - while, The
 thought you there shat - tered noth - ing my worth i - while, The

Staff 3: Chords: C⁷, F⁷, B^b, B^b m. Lyrics: ta - bles are turn - ing And you're cry - ing now, While
 ta - bles are turn - ing And you're cry - ing now, While

Staff 4: Chords: F, Fdim, F, C⁷, Cdim, C⁷, F⁷, Cm⁷, Cm⁷(b5), F⁷, F⁺7. Lyrics: I now am you just know learn - ing to smile.
 I now am you just know learn - ing to smile.

Chorus:

A **B \flat** **D 7**

Who's sor - ry now? Who's sor - ry now?

G 7 **C 7**

Whose heart is ach - ing for break - ing each vow?

F 7 **B \flat** **Bdim**

Who's sad and blue? Who's cry - ing too?

F **C 7** **F 7** **Cm 7** **Cm $^7(\flat 5)$** **F 7**

Just like I cried ov - er you.

B **B \flat** **D 7**

Right to the end, Just like a friend,

G 7 **Cm** **G 7** **Cm** **G 7**

I tried to warn you some - how.

Cm **Cm $^7(\flat 5)$** **B \flat** **G 7**

You had your way, Now you must pay;

C 7 **F 7** **B \flat** **Bdim** **Cm 7** **F 7**

I'm glad that you're sor - ry now.

311

Concert Pitch

Verse:

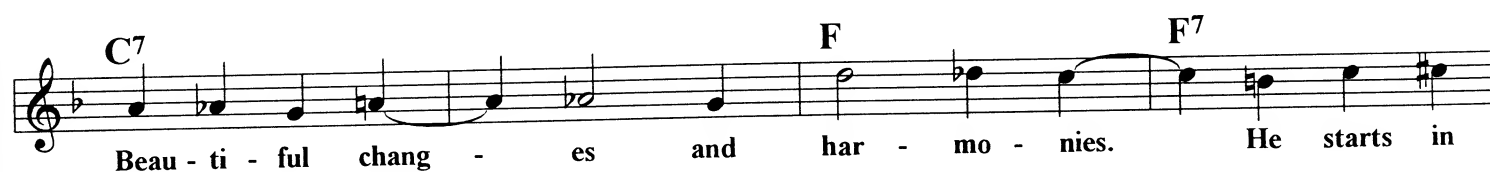
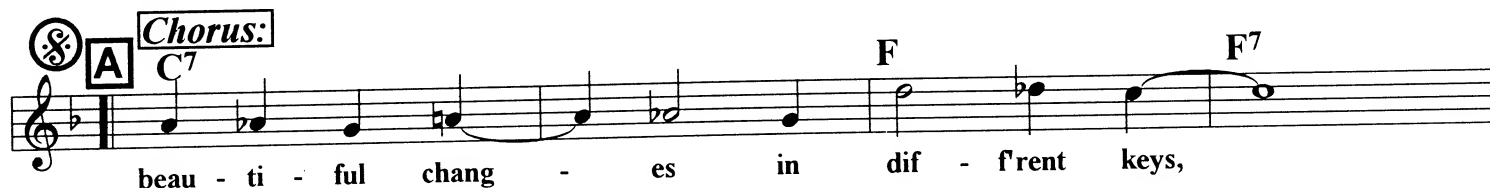
Changes

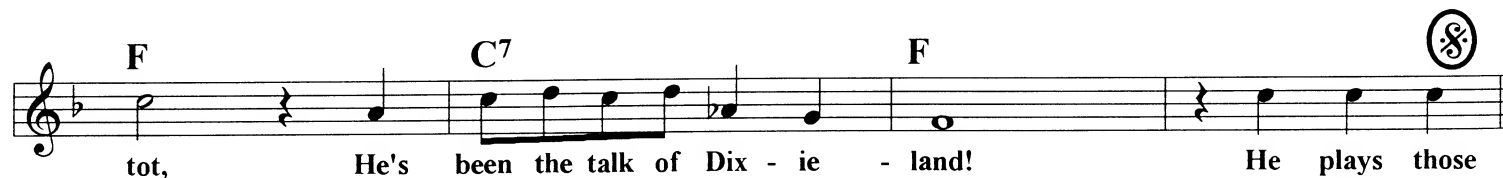
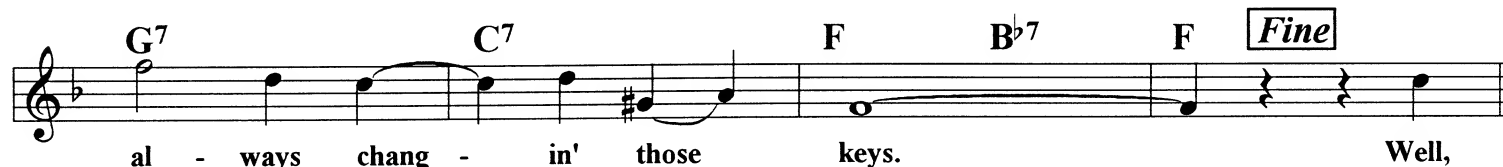
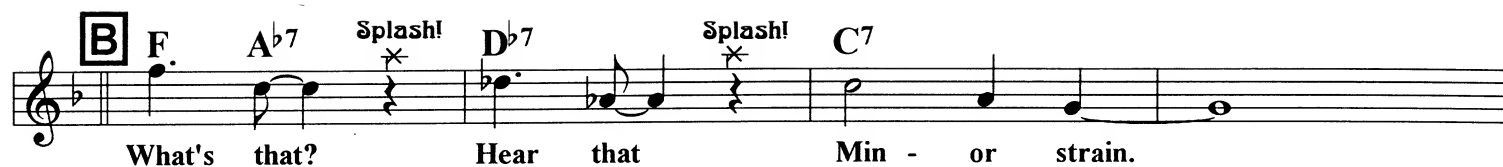
The Firehouse Jazz Band

Based on the Whiteman lyrics:

Walter Donaldson - 1927

Rec: Paul Whiteman Orch. (Bix, Busse,
T. & J. Dorsey, Bing Crosby, et al) 1927,
California Ramblers (C. Quealey, T. Dorsey,
etc.) 1927, Benny Goodman Orch.,
Banu Gibson 1983, etc.





D.S. back to "A" al Fine

West End Blues

The Firehouse Jazz Band

Piano plays straight marcato quarter-note chords throughout:

Cornet Cadenza ad lib ala Armstrong:
(Starts slow - middle section accelerando - ends slower, like most cadenzas!)

Joe "King" Oliver & Clarence Williams - 1928

Rec: King Oliver's Creole Jazz Band (C. Williams-piano) 1928, Louis Armstrong & His Savoy Ballroom Five (Hines) 1928, Ethel Waters & Clarence Williams 1928, Louis Armstrong Orch. (Pops, Barbarin) 1939, Cootie Williams Orch. (McGarity) 1941, Punch Miller, Jelly Roll Morton 1939, etc.

Cornet Solo Intro:

Band in on fermata:

Verse - Begin Time:

Clarinet & Trombone play sustained pad behind cornet:

This version is similar to Louis Armstrong's classic 1928 rendition, which some people feel is one of the best recordings he ever made.

Louis' rhythmic patterns can be difficult to notate precisely, and once done, even more difficult to read & play! The story goes that someone once notated one of Louis' recorded solos exactly and asked him if he could play it from the sheet. In effect, Louis said "You gotta' be kidding!"

Listen to Louis' recording again. That's the **ONLY** way to come close to the original rendition.

West End Blues - P.2

Chorus: Solos begin: Trombone, Clarinet, Piano:

B E^b E^bdim E^b E^b7

A^b A^bm⁶ E^b F[#]dim

B^b7 E^b E^bdim B^b7 E^b B^b7 Cornet:

Cornet Lead:

C E^b E^b7

A^b7 E^b A

Piano Solo - 3 Bars - ad lib:

Cornet Solo:

Ensemble:

B^b7 Cm A^bmaj⁷ rit. A^b A^bm⁶ E^b

Piano & Bass: Piano & Bass:

313

So Long, Dearie

The Firehouse Jazz Band

Jerry Herman - 1963
 From musical "Hello, Dolly"
 Rec: Louis Armstrong

Concert Pitch

Verse:

Now I can hear that choo - choo call - in' me on to a fan - cy new ad - dress. Yes I can hear that choo - choo call - in' me on, on board the hap - pi - ness ex - press. I'm gon - na' pick my - self a chick who's gon - na' stick like glue! I don't care where I go, as long as it's a - way from you! So,

Chorus:

B B^b $B^b \text{maj}^7$ B^b6 B^b

Wave your lit - tle hand and whis - per So Long Dear - ie.

Cm $Cm(\text{maj}^7)$ Cm^7 F^7

You ain't gon - na' see me an - y - more.

Cm $Cm(\text{maj}^7)$ Cm^7 $F^7 \text{sus}^4$ F^7

But when you dis - cov - er that your life is drear - y,

B^b F^7 B^b

Don't you come a - knock - in' on my door, 'Cuz I'll be
Be - cause you

C Fm^6 G^7

all dressed up me and so sing - in' that song rough, that says, "You
treat - ed me so rot - ten and rough, I've had e -

Cm $Cm^7(b5)$ F^7

dog, I told feel - you so". So,
nough of feel - in' low. So,

B^b $B^b \text{maj}^7$ Fm^6 G^7

wave your lit - tle hand and whis - per, "So long, Dear - ie", Dear - ie

Cm^7 F^7 B^b

should have said so long so long a - go.

Goofus

The Firehouse Jazz Band

Wayne King & William Harold - 1930

Lyrics by Gus Kahn

Rec: Wayne King Orch. 1931, Dan Russo 1932,

Red Nichols & His Five Pennies 1932,

Freddie "Schnicklefritz" Fisher (with trumpeter

George Rock) 1938, Phil Harris in late-40's, Hoosier

Hot Shots, Johnny Mercer, Les Paul 1950, etc.

Concert Pitch

Tempo di Rube

A D7 G

I was born on a farm out in I-o-way, A flam-ing youth who was bound that he'd fly a-way, I

D7 G Edim

packed my grip and I grabbed my sax - o - phone.

D7 G

Can't read notes, but I play an-y-thing by ear, I made up tunes on the sounds that I used to hear, When

E7 A7 D7 G C G

I'd start to play, folks used to say, "Sounds a lit-tle Goo-fus to me".

B G F#

Corn-fed chords ap - peal to me, I like rus - tic har - mon - y,

F E7 A7 D7

Hold the note and change the key, That's called "Goo - fus".

G F#

Not ac - cord - ing to the rules, that you learn at mus - ic schools,

F E7 A7 D7

But the folks just dance like fools, They go "Goo - fus".



Got a job but I just could-n't keep it long, The lead-er said that I played all the mus-ic wrong, So

The first line of music is on a treble clef staff with a key signature of one sharp (F#). It begins with a common time signature 'C' in a box, followed by a D7 chord. The melody consists of eighth and quarter notes. A G chord appears above the fourth measure.



I stepped out with an out - fit of my own.

The second line of music continues on the same staff. It features a D7 chord above the first measure, a G chord above the fifth measure, and an Edim chord above the final measure, which contains a whole rest.



Got to-geth-er a new kind of or-ches-tree, And we all played just the same "goo-fus" har-mon-y, And

The third line of music continues the melody. It has a D7 chord above the first measure and a G chord above the fourth measure. The line ends with a double bar line.



I must ad-mit, we made a hit, "Goo-fus" has been luck - y for me.

The fourth line of music concludes the piece. It features E7, A7, and D7 chords in the first three measures, and G, C, and G chords in the final measure, which ends with a double bar line.

June Night

The Firehouse Jazz Band

Abel Baer & Cliff Friend - 1924

Rec: Ted Lewis Orch. 1924, Fred Waring's

Pennsylvanians 1924, Cliff Edwards

("Ukelele Ike") 1924, Ipana Troubadors
1927, etc.

Concert Pitch

Just give me a June night, the
moon - light, and you.
In my arms, with all your charms, 'Neath
stars a - bove, and we'll make love. I'll
hold you, en - fold you, then
dreams will come true. So
give me a June night, the
moon - light, and you.

Wedding Bells Are Breaking Up That Old Gang of Mine

The Firehouse Jazz Band

316

Irving Kahal, Willie Raskin, Sammy Fain - 1929
Rec: Gene Austin 1929, Art Kassel & His "Kassels
In the Air" Orch. 1929, Hal Kemp & His Carolina
Collegians 1929, Four Aces 1954, etc.

Concert Pitch

A B \flat E \flat E \flat dim B \flat E \flat E \flat dim B \flat Ddim

Not a soul down on the cor - ner, That's a pret - ty cer - tain sign, That

F 7 B \flat Gdim F 7

wed - ding bells are break - ing up that old gang of mine. All the

B \flat E \flat E \flat dim B \flat E \flat E \flat dim B \flat Ddim

boys are sing - ing love songs, They for - got "Sweet A - de - line", Those

F 7 B \flat

wed - ding bells are break - ing up that old gang of mine.

B D 7 Gm

There goes Jack, there goes Jim, Down to lov - er's lane,

C 7 F 7 F+ 7

Now and then we meet a - gain, but they don't seem the same. Gee, I

B \flat E \flat E \flat dim B \flat E \flat E \flat dim B \flat Ddim

get a lone - some feel - ing, When I hear the church bells chime, Those

F 7 B \flat

wed - ding bells are break - ing up that old gang of mine.

Body & Soul

The Firehouse Jazz Band

Edward Heyman, Robert Sour, Frank Eyton, Johnny Green - 1930

Rec: Paul Whiteman Orch. 1930, Leo Reisman Orch. (Eddy Duchin-piano) 1931, Ruth Etting 1930, Ozzie Nelson Orch. 1930, Helen Morgan 1930, Louis Armstrong Orch. 1930, Benny Goodman Trio (Wilson, Krupa) 1935, Coleman Hawkins (most well-known version) 1939, Earl Hines Orch. 1940, Duke Ellington Orch. 1940, Art Tatum, Ziggy Elman, Dinah Shore & Dr. Henry Levine's Barefoot Dixieland Philharmonic 1941, Louis Armstrong small band 1956, etc.

Concert Pitch

A $E^b m$ $A^b 7$ D^b $A^b +$ D^b $Edim$

My heart is sad and lone - ly, For you I sigh, for you dear, on - ly

$E^b m 7$ $A^b 7$ $F 7$ $B^b m$ $E^b m$ $A^b 7_3$ D^b $B^b m$

Why have - n't you seen it? I'm all for you, Bod - y and Soul.

$E^b m$ $A^b 7$ D^b $A^b +$ D^b $Edim$

I spend my days in long - ing, And won-d'ring why it's me you're wrong - ing,

$E^b m 7$ $A^b 7$ $F 7$ $B^b m$ $E^b m$ $A^b 7_3$ D^b $A 7$

I tell you I mean it, I'm all for you, Bod - y and Soul.

B D $A 7$ D Gm D $A 7$ D

I can't be-lieve it, It's hard to con-ceive it, That you'd turn a - way ro- mance.

$Dm 7$ $G 7$ $Cmaj 7$ $E^b dim$ $Dm 7$ $G 7$ $C 7$ $B 7$ $B^b 7$

Are you pre-tend-ing, it looks like the end-ing, Un - less I could have one more chance to prove, dear,

$E^b m$ $A^b 7$ D^b $A^b +$ D^b $Edim$

My life a wreck you're mak - ing, You know I'm yours for just the tak - ing,

$E^b m 7$ $A^b 7$ $F 7$ $B^b m$ $E^b m$ $A^b 7_3$ D^b

I'd glad - ly sur - ren - der my-self to you, Bod - y and Soul.

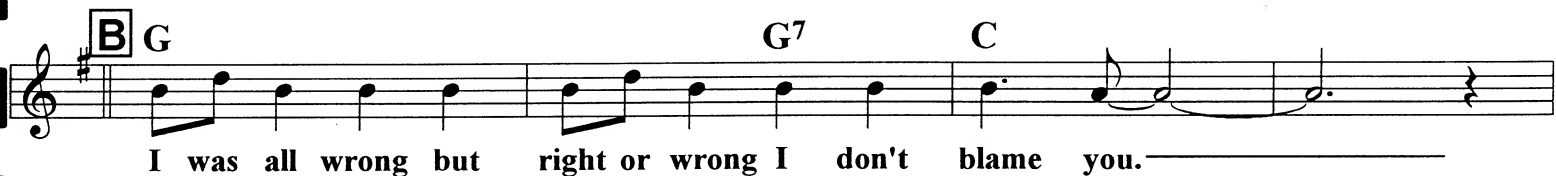
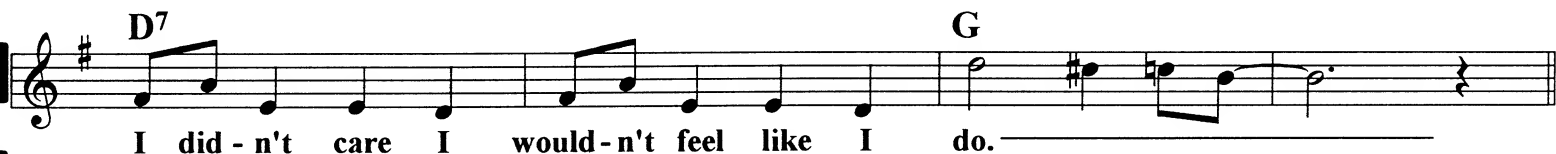
What Can I Say Dear After I Say I'm Sorry

318

Walter Donaldson - 1926

Rec: Jean Goldkette Orch. (J. Dorsey, Venuti, etc.) 1926, Bailey's Lucky
Seven (with Benny Krueger) 1926, Ella Fitzgerald 1939, Will Bradley Orch.
1940, Bobby Hackett c. 1941, Jack Jenney Orch. c. 1942, Tommy Dorsey
Orch. (Sy Oliver chart), etc.

The Firehouse Jazz Band



If I Had You

The Firehouse Jazz Band

320

Ted Shapiro - Jimmy Campbell - Reg Connelly - 1928

Rec: Rudy Vallee 1929, Al Bowlly 1929, Red Nichols & His Five Pennies, Sharkey Bonano, Jimmy Dorsey Orch. 1939, Cliff Edwards ("Ukelele Ike") 1936, Benny Goodman Sextet (Lou McGarity) 1941, Bob Crosby Orch. (Yank Lawson, Matlock, E. Miller, Haggart, Bauduc, Lamare, etc.) 1937, Kate Smith, Art Van Damme, Laverne's Chicago Loopers, Charlie Ventura, Una May Carlisle, Nat "King" Cole, etc.

Concert Pitch

A B^b B^b7 E^b E^bm

I could show the world how to smile, I could be glad all of the while,

B^b $Gdim$ $F7$ B^b $Gdim$ $Cm7$ $F7$

I could change the gray skies to blue If I Had You.

B^b B^b7 E^b E^bm

I could leave the old days be- hind, Leave all my pals, I'd nev-er mind,

B^b $Gdim$ $F7$ B^b E^bm6 B^b $A7$

I could start my life all a- new If I Had You.

B Dm $A7$ Dm $A7$

I could climb the snow- capped moun- tains, Sail the might- y o- cean wide,

Dm $A7$ Dm $F7$

I could cross the burn- ing des- ert, If I had you by my side.

B^b B^b7 E^b E^bm

I could be a king, dear, un- crowned, Hum- ble or poor, Rich or re- knowned,

B^b $Gdim$ $F7$ B^b E^bm6 B^b $F7$

There is noth- ing I could- n't do, If I Had You.

Chlo-e

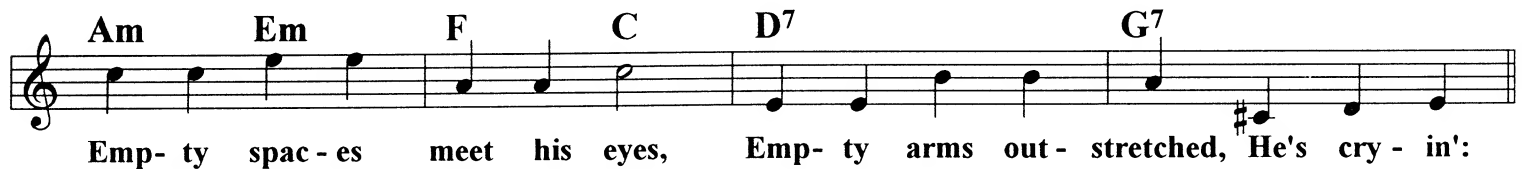
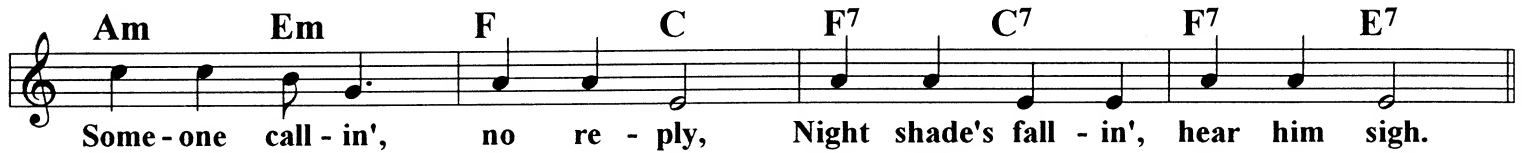
"Song of the Swamp"

The Firehouse Jazz Band

Concert Pitch

Gus Kahn & Neil Moret - 1927

Rec: Paul Whiteman Orch. 1928, Scrappy Lambert 1928, Eva Taylor 1928, Art Tatum 1937, Spike Jones & His City Slickers 1945, Louis Armstrong 1953, Bunk Johnson 1947, Tommy Dorsey Orch. (Bill Finegan arr.) 1945, Benny Goodman Orch. 1937, Duke Ellington Orch. 1940, etc.



Bars 1 & 3 (as well as the recurrence in bars 9 & 11) have been simplified from the original 2-octave arpeggios. The original is playable, but does not lend itself to a Dixieland style.

Chorus:**B** G⁷

Through the black of night, I got to go where you are,

C⁷C⁺7

If it's wrong or right, I got to go where you are. I'll

F

G⁷

C

Am

roam through the dis - mal swamp-land search - ing for you,

D⁷G⁷

'Cause if you are lost there, Let me be there too.

C G⁷

Through the smoke and flames, I got to go where you are,

C⁷

F

For no place could be too far, Where you are.

D⁷

C

A⁷

Ain't no chains can bind you, If you live, I'll find you,

G⁷D⁷G⁷

C

Love is call - ing me, I got to go where you are.

Clementine

(From New Orleans)
The Firehouse Jazz Band

Cremer & Warren - 1927

Jean Goldkette Orch. (Bix, Lang, Venuti, Rank, etc.) 1927, California Ramblers, Don Voorhees Orch. 1927, Sonny Dunham Orch., Bing Crosby 1941, Jimmy Blanton/Ben Webster Band (the Ellington orch. with Ellington on piano, voc. Herb Jeffries) 1941, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch

mp *f*

Verse:

A F C7/G F/A C7/G F F/A G7 C7

Say! look up the street, Look up the street right now!

F C7/G F/A C7 B^b7

Hey! Look at her feet, Is-n't she neat and how?

A7 Dm

Oh, ain't she a dar - lin'?

Oh, is - n't she sweet?

G7 C7 D7

That ba - by I'm wild to meet. Here comes Miss Look out for

Chorus:

B G7 C7 F A^bdim

Clem - en - tine, that ba - by from New Or - leans. She's on - ly
Clem - en - tine, that ba - by from New Or - leans. You've heard of

C7/G C7 F D7

sev - en - teen, but what a queen, Ah my! She has those
pep - per pots, well this ba - by's hot! Oh my! She's got two

G7 C7 F A^bdim

flash - in' eyes, the kind that can hyp - no - tize, And when she
yearn - in' lips, her kis - ses are burn - in' pips, They make a

C7/G **C7** **F**

rolls 'em, pal, just kiss your gal good-bye. And oh, oh,
fel-la' shout, they just lay right out and die. Her danc-in'

Am **E7** **Am** **G7/D Adim/Eb**

oh when she starts dan-cin' she plays a
move-ments have im-prove-ments, she plays a

C/E **C** **G7** **C7** **D7**

mean cas-ta-net, You won't for-get I mean. Down in that
mean tam-bour-ine, Out where the grass is green. I've seen those

G7 **C7** **F** **A^bdim**

Cre-ole town are won-der-ful gals a-round, But none like
kinds of queens that shake a mean can of beans, But not like

C7/G **C7** **F (Fine: add 1 bar)** **D7** **G7**

Clem-en-tine from New Or-leans. Look out for Now
Clem-en-tine from New Or-leans.

Back to "B" for Solos: On to "C":

Patter:

C **C** **G7** **C**

talk a-bout Ta-bas-co ma-mas, Lu-lu Belles and oth-er charm-ers,

C **G7** **C**

She's the ba-by that made the farm-ers raise a lot of cane. She

C **G7** **C**

said one guy named Ol' Bill Bail-ey, In the dark she kissed him gai-ly,

C **G7** **C** **D7** **Ⓢ**

Then he threw down his uk-u-le-le, And he prayed for rain. Look out for

Beale St. Blues

The Firehouse Jazz Band

W.C. Handy - 1916 - Introduced by Prince's Orchestra.

Recorded: Alberta Hunter 1927, Jelly Roll Morton's Red Hot Peppers 1927, Eddie Lang-Joe Venuti All-Star Orch. (with Teagarden, Goodman) 1931, Guy Lombardo 1942, Ted Lewis, Tommy Dorsey, Bob Crosby, Bob Scobey's Frisco Jazz Band with Clancy Hayes, etc.

Concert Pitch



You'll
You'll
If



see pret - ty Browns in beau - ti - ful gowns, You'll see tail - or - mades and
see Hog - Nose rest - rants and Chit - lin' Ca - fe's, You'll see Jugs that tell of
Beale Street could talk, If Beale Street could talk, Mar - ried men would have to pack their



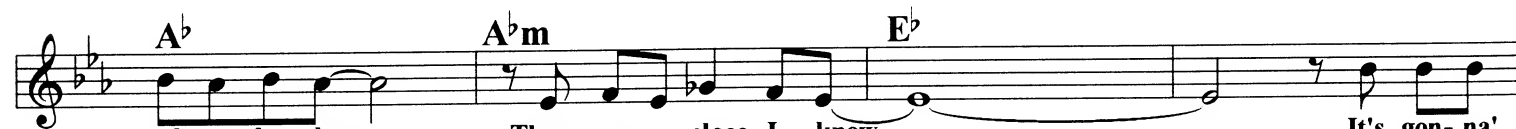
hand - me - downs. You'll meet hon - est men, And pick - pock - ets skilled, You'll find that
by - gone days. And plac - es, once plac - es, Now just a sham, You'll see
bags and walk. Ex - cept one or two, Who nev - er drink booze, And the



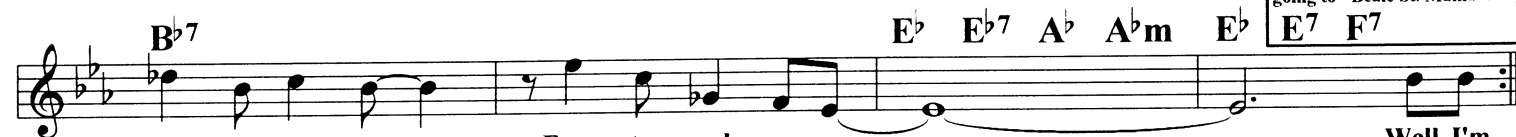
bus - ness nev - er clos - es till some - bod - y gets killed. You'll
Gold - en Balls e - nough to pave the New Je - ru - sa - lem. If
blind man on the corner who sings these Beale Street Blues. Well I'd



rath - er be here, Than an - y place I know. I'd
goin' to the river, May - be bye and bye. I said I'm
rath - er be there, Than an - y place I know. I said I'd



rath - er be here, Than an - y place I know. It's gon - na'
goin' to the river, And there's a rea - son why: Be - cause the
rath - er be there, Than an - y place I know. New



take the Sar - gent For to make me go. Well I'm
riv - er's wet and Beale Street's done gone dry. I'd
York may be all right, but Beale Street's paved with gold. (I said it's paved with gold).

If going back to "A" or if
going to "Beale St. Mama":

E7 F7

Beale St. Mama

324

The Firehouse Jazz Band

Concert Pitch

Roy Turk & J. Russell Robinson - 1923

Turk wrote lyrics for: I Don't Know Why, I'll Get By, Mean To Me, Where the Blue of the Night Meets the Gold of the Day, etc. Robinson wrote "Margie", "Singin' the Blues", etc. He also replaced Ragas as pianist in the Original Dixieland Jazz Band. This song popularized by Sophie Tucker.

Recorded: Erskine Butterfield, Bob Scobey's Frisco Jazz Band, Bessie Smith, etc.

A B^b B^b7

Beale Street ma - ma, why don't you come back home? Well, you

E^b7 B^b $Bdim$

know it is - n't pro-per to leave your lov-in' pa - pa a - lone, all a - lone. I

$F7$ B^b $D7$ $G7$

know that some-times I was cruel that's true, but ma-ma your sweet pa - pa nev-er two-timed you, boo

$C7$ $F7$

hoo, I'm blue, so, how come you do me like you do? I'm cry - in'

B B^b B^b7

Beale Street ma - ma, don't mess a - round with me. I know

E^b E^b7 $D7$

there is fan-cy pet-tin' that I can get in Ten-nes - see. I still get

B^b $D7$ Gm $G7$

my sweet cook - ies con-stant - ly, but not the kind you served to me, so

$C7$ $F7$ B^b E^b7 B^b

Beale Street ma - ma come back home.

At a Georgia Camp Meeting

The Firehouse Jazz Band

Concert Pitch

Kerry Mills - 1897 (Also wrote "Meet Me In St. Louis, Louis")
 Rec: The Firehouse Five Plus Two 1954, Graeme Bell, Pete Daily,
 Lu Watters' Yerba Buena Jazz Band (w/ Bob Scobey), etc.
 This version similar to the Firehouse Five Plus Two recording.

Intro:

2 Bars unison w/ Clarinet trill:



2 Bars Unison:



Back to "B" for solos, after last solo play "A" once.

The Basin St. Stomp

The Firehouse Jazz Band

326

As played by the "Basin St. Six" in New Orleans in the 1950's, with George Girard-trmp & voc, Pete Fountain-clar, Joe Rotis-trmb, Roy Zimmerman-pno, Bunny Franks-bs, Charlie Duke-drms.

Concert Pitch

Intro:

Introductory musical notation for 'The Basin St. Stomp'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). It begins with a quarter note G4, followed by a quarter rest, then a quarter note Bb4, and another quarter rest. The second staff has a bass clef and a key signature of one flat. It begins with a quarter note G2, followed by a quarter rest, then a quarter note Bb2, and another quarter rest. The notation is repeated for the second measure of the intro.

First section of musical notation for 'The Basin St. Stomp'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). It begins with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and another quarter note G4. The second staff has a bass clef and a key signature of one flat. It begins with a quarter note G2, followed by a quarter note A2, then a quarter note Bb2, and another quarter note G2. The notation is repeated for the second measure of the section.

Second section of musical notation for 'The Basin St. Stomp'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). It begins with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and another quarter note G4. The second staff has a bass clef and a key signature of one flat. It begins with a quarter note G2, followed by a quarter note A2, then a quarter note Bb2, and another quarter note G2. The notation is repeated for the second measure of the section.

Third section of musical notation for 'The Basin St. Stomp'. It consists of two staves in 4/4 time. The first staff has a treble clef and a key signature of one flat (Bb). It begins with a quarter note G4, followed by a quarter note A4, then a quarter note Bb4, and another quarter note G4. The second staff has a bass clef and a key signature of one flat. It begins with a quarter note G2, followed by a quarter note A2, then a quarter note Bb2, and another quarter note G2. The notation is repeated for the second measure of the section.

Back to "A" for solos:

Do What Or-y Say

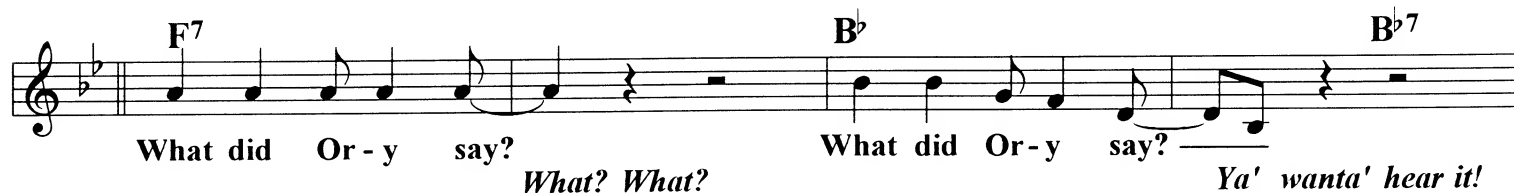
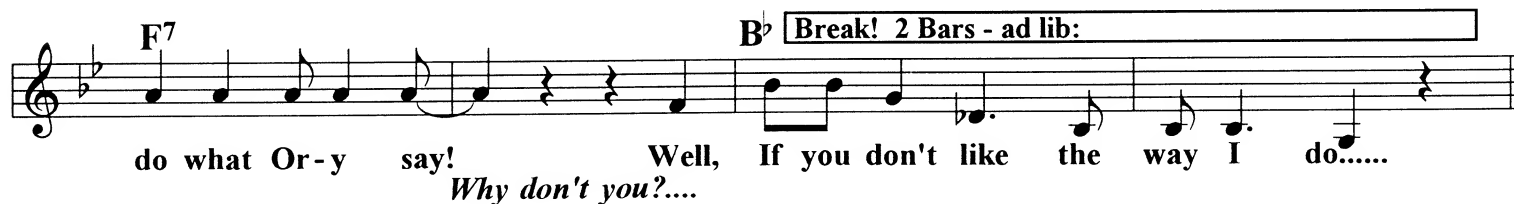
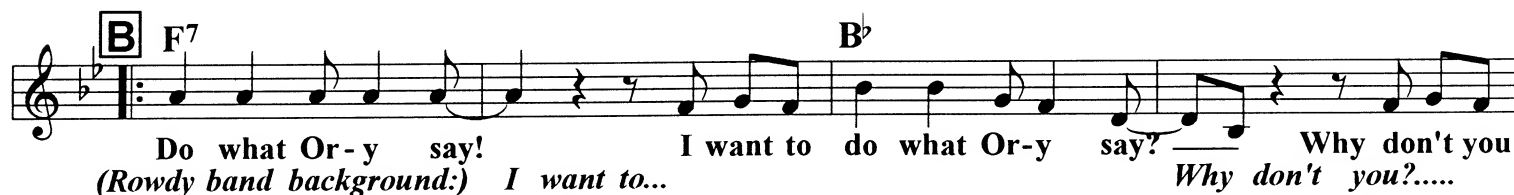
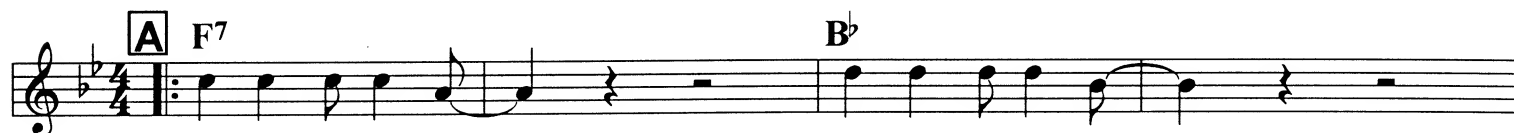
The Firehouse Jazz Band

Edward "Kid" Ory (1890-1973)

Probably the most well-known of New Orleans trombonists, led band there from 1912-1919 before going to Los Angeles. Later to Chicago to work with King Oliver, Louis Armstrong, Jelly Roll Morton, etc. Also wrote "The Muskrat Ramble" & "Ory's Creole Trombone".

Concert Pitch

There are various chord changes used in the last 4 bars of each chorus.



After last solo play "A" once.

The Firehouse Jazz Band

328

Traditional New Orleans funeral song.
Sometimes credited to Will Handy.

March style:

B \flat F 7 B \flat F 7 B \flat F 7

To Dixieland 2-Beat swing feel:

[illegible]

girls came run - ning by said: "Look at that mar - ket meat!" Oh didn't he

The first line of musical notation is on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody starts with a quarter note on G4, followed by a half note on A4, a quarter note on B4, a quarter note on C5, a half note on B4, and a quarter note on A4. The lyrics 'ram - ble, Didn't he ram - ble? He' are written below the staff, aligned with the notes. The word 'ram' is under the first G, 'ble,' is under the A and B, 'Didn't he' is under the C and B, 'ram' is under the A, 'ble?' is under the final A, and 'He' is under the final G.

[illegible]

ram - bled 'til the wo - men cut him down. Didn't he

Roses of Picardy

The Firehouse Jazz Band

Haydn Wood - 1916

Albert Ammons & His Rhythm Kings, Ted Lewis Orch. 1929,
 Red Nichols & His Five Pennies (Mannie Klein, Benny Goodman,
 L. Hayton, Carl Kress, Fud Livingston, Vic Berton) 1929, etc.

Concert Pitch

A

F7 B \flat

Ro - ses are shin - ing in Pi - car - dy, in the

Fsus4 F7 B \flat D7

hush of the sil - - - ver dew.

G7 Cm

Ro - ses are flow'r - ing in Pi - car - dy, but there's

C7 F7

nev - er a rose like you! And the

B

F7 B \flat

ro - ses will die with the sum - mer time, And our roads

Fsus4 F7 D7

may be far a - part, But there's

G7 C7

one rose that dies not in Pi - car - dy! 'Tis the

Cm7 F7 B \flat E \flat m6 B \flat

rose that I keep in my heart!

Bye Bye Blues

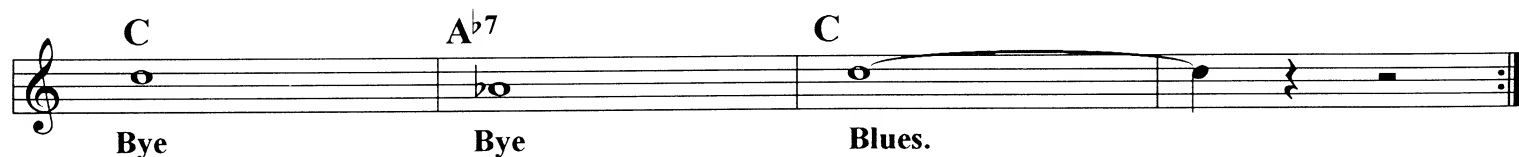
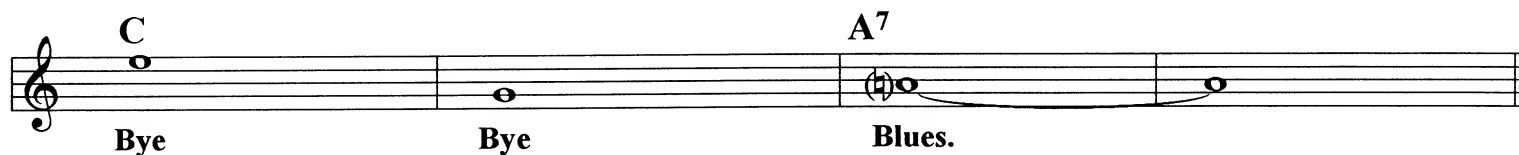
The Firehouse Jazz Band

330

Bert Lown, Chauncey Gray, David Bennett, Fred Hamm - 1930

Rec: Bert Lown Orch. (his theme song) 1930, Cab Calloway Orch. (w/ Danny Barker, Chu Berry, Cozy Cole, Dizzy Gillespie, Tyree Glenn, Milt Hinton) 1941, Les Paul & Mary Ford 1953, Joe "Fingers" Carr (real name Louis Busch), Frankie Trumbauer Orch. (w/ Eddie Lang, Andy Secrest) 1930, Eddie Peabody ("The Banjo King"), etc.

Concert Pitch



Melancholy Blues

The Firehouse Jazz Band

Walter Melrose & Marty Bloom - 1927

Rec: Louis Armstrong's Hot Seven (Hardin, J. Dodds, St. Cyr, "Baby" Dodds) 1927, Johnny Dodds' Black Bottom Stompers (Armstrong, Hines, Baby, Bigard) 1927, Bob Scobey's Frisco Jazz Band (w/ Clancy Hayes) 1951, etc.

Concert Pitch

No Rhythm Section First 3 Bars:

Cornet - 1 Bar:

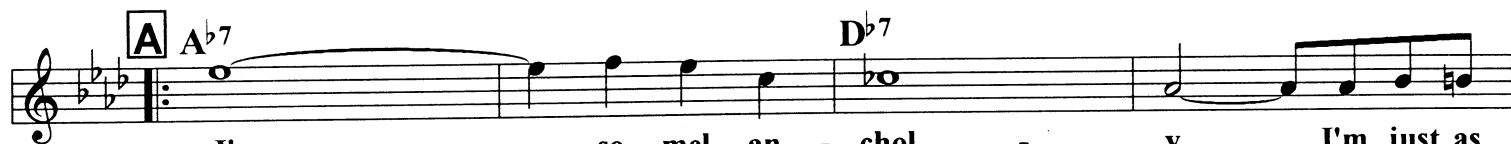
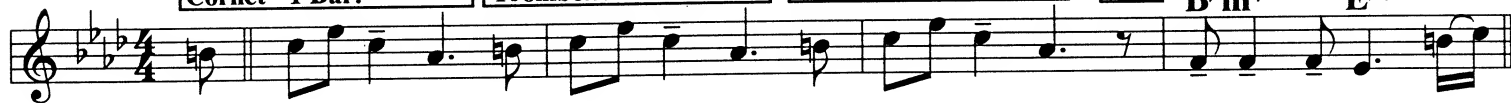
Trombone - 1 Bar:

Tuba - 1 Bar:

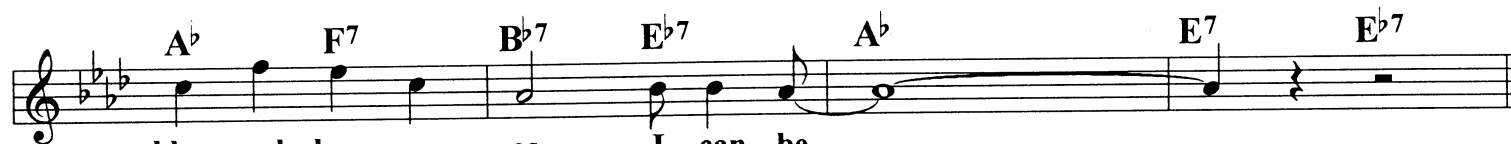
All:

B^bm⁷

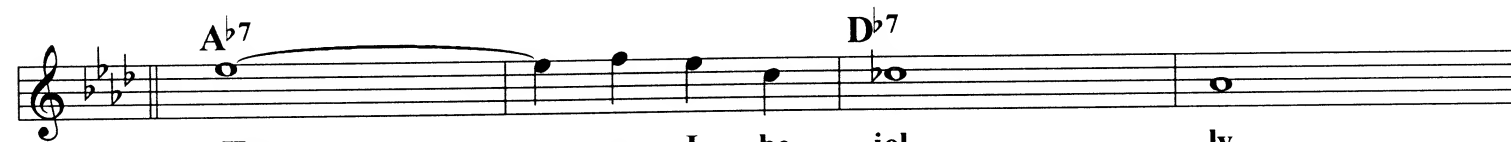
E^b7



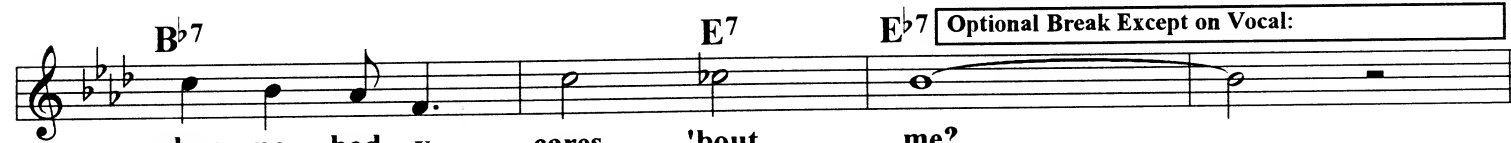
I'm so mel-an-chol-y, I'm just as



blue and lone-some as I can be.

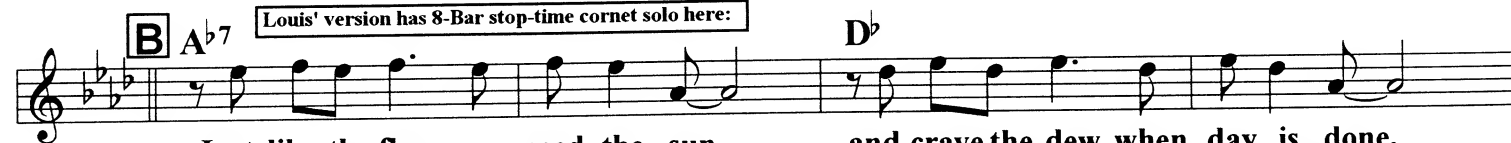


How can I be jol-ly



when no-bod-y cares 'bout me?

Optional Break Except on Vocal:



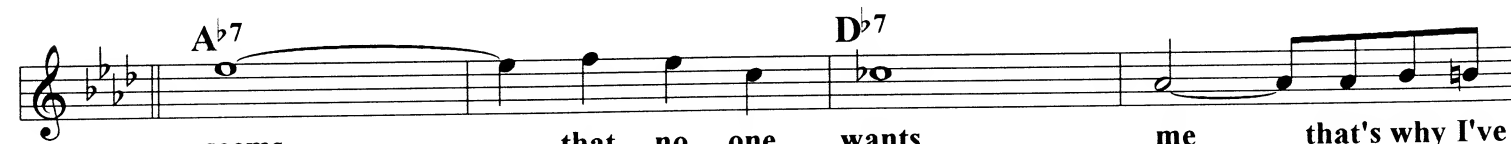
Just like the flow-ers need the sun,
I wake up at the break of day,

and crave the dew when day is done,
and grab the pil-low where I lay,

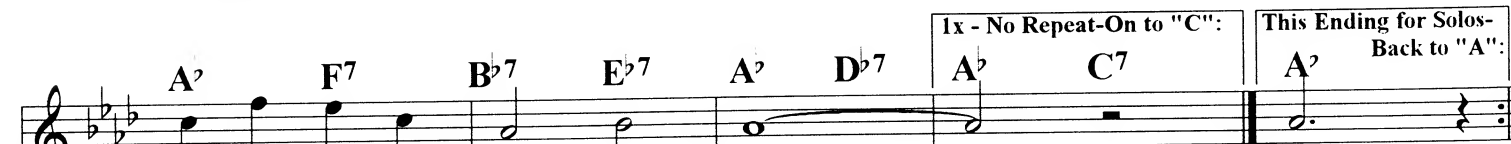


I need some-one to tell my trou-bles to.
And pray I'll find some one to love me true.

But it just



seems that no one wants me that's why I've



got the Mel-an-chol-y Blues.

1x - No Repeat-On to "C":

This Ending for Solos-
Back to "A":

A^b C⁷

A^b

On the Scobey/Hayes version the vocal begins here and repeats back to "A". Band stays on first page to end.

Verse:

The musical score for the Verse is written in F major (one flat) and 12/8 time. It consists of four staves of music. The first staff begins with a 'C' time signature and a key signature change to F major. The notes are: F (quarter), A (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). The lyrics are: "Way down in my heart deep, the blues just make me weep,". The second staff continues with notes: F (quarter), A (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). The lyrics are: "Ev'ry ev - nin' when the sun goes down,". The third staff continues with notes: F (quarter), A (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). The lyrics are: "Friends that I used to know, Don't ev - en say 'Hel-lo'". The fourth staff continues with notes: F (quarter), A (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), Bb (quarter), A (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter). The lyrics are: "By my win-dow they leave me weep - ing."

Way down in my heart deep, the blues just make me weep,

Ev'ry ev - nin' when the sun goes down,

Friends that I used to know, Don't ev - en say "Hel-lo".

By my win-dow they leave me weep - ing.

Back to "A":
Repeat is good.

332

Just Wait 'Til You See My Baby Do the Charleston

The Firehouse Jazz Band

Concert Pitch

by Simmons & Todd

Rec: Eva Taylor & Clarence Williams' Blue Five (w/
Louis Armstrong, Sidney Bechet, Don Redman) 1925,
Turk Murphy's Jazz Band 1970, etc.

The musical score is written for a single melodic line in 4/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The score is divided into four systems of music. The first system begins with a boxed letter 'A' above the first measure. Chord symbols are placed above the staff: E-flat, F7, B-flat7, E-flat, Edim, and B-flat7. The second system continues with E-flat, F7, B-flat7, E-flat, and E-flat7. The third system features A-flat, A-flat minor, E-flat, and C7. The fourth system includes F7 and B-flat7. The piece concludes with the word 'Just' written below the final measure.

Chorus:

Play "x" cue notes with vocal chorus:

B E^b Edim B^b7

wait 'til you see my ba - by do the Charles-ton dance. Just

E^b Edim B^b7

wait 'til you see my ba - by do the Charles-ton prance.

E^b E^b7 A^b A^b7 G⁷ G^b7

The way they do it in New York is sim-ply fine, might-y fine.

F⁷ B^b7

But it don't com - pare with that sweet gal of mine, from South Caro-line. Just

C E^b Edim B^b7

wait 'til you see my ba - by do the Charles-ton strut. Just

E^b Edim B^b7

wait 'til you see my ba - by do noth-in' else but.

E^b7 A^b Adim

There she goes, on her toes, Where she learned it no one knows! Just

E^b Edim B^b7 E^b A^b7 E^b

wait 'til you see my ba-by do the Charles-ton dance.

333

The Whiffenpoof Song

The Firehouse Jazz Band

Tod B. Galloway - Lyrics: Meade Minnigerode & George S. Pomeroy - 1909

Theme song of the Whiffenpoof Club at Yale University.

Rec: Rudy Vallee, Tex Beneke 1946, Bing Crosby 1947, Sons of the Pioneers, The Dukes of Dixieland c. late '50's, etc.

Concert Pitch

A E^b Edim B^b7

We're poor lit-tle lambs who have lost our way.

Fm⁷ B^b7 E^b B^b7

Baa! Baa! Baa! We're

E^b Edim B^b7

lit - tle black sheep who have gone a - stray,

Fm⁷ B^b7 E^b

Baa! Baa! Baa!

B Cm Fm⁷

Gen - tle - men song - sters Off on a spree,

B^b7 B^b+7 E^b E^b7 D⁷ D^b7

Doomed from here to e - ter - ni - ty.

C⁷ Fm⁷

Lord have mer - cy on such as we,

B^b7 E^b A^bm⁶ E^b B^b7

Baa! Baa! Baa!

*Random sheep noises should grow in intensity throughout song, perhaps last few bars will be nothing but band making sheep sounds, while keeping very straight faces.

Yerba Buena Blues

The Firehouse Jazz Band

334

Sanford Newbauer

The "Yerba Buena Jazz Band" was Lu Watters' group, which in 1940 included Turk Murphy on trombone and Bob Scobey on 2nd trumpet.

Concert Pitch

A F F⁷ B^b B^bm D^b7 C⁷

F F⁷ B^b B^bm D^b7 C⁷

F F⁷ B^b B^bm F C⁷ D^b7 C⁷ F B^b7 F C⁷

Ensemble plays this 4-Bar interlude every time:

B F F⁷ B^b B^bm D^b7 C⁷

Solos begin - Last time play as written:

F F⁷ B^b F F⁷

Back to "B":

C C Adim G⁷ C⁷ F Fm G⁷ C Adim G⁷ E⁷ Am C⁷

Sure e-nough, he got 'em so they could-n't play right;
Now they're up in heav-en and they're hap-py at last;

Fi-nal-ly he fixed 'em on a Sat-ur-day night.
'Cause they found a trum-pet man who real-ly can blast.

F Fm C A⁷

He hit a fig-ure that was off the chord,
The way he swings 'em is an aw-ful shame,

A-po-plex-y got 'em and they went to the Lord;
He can real-ly do it, Ga-bri-el is his name.

F F[#]dim C/G A⁷ D⁷ G⁷ A^b7 G⁷ C Adim G⁷

And that's the pit-i-ful sto-ry,
And now, folks, here is a sam-ple,

Sto-ry of the Dix-ie-land Band.
Lis-ten to the Dix-ie-land Band.

Instrumental 1x - Vocal out 2x:

D C Adim A^b7 G⁷ C A⁷ D⁷ G⁷

If you hear a trum-pet start to play,
Don't you be a-fraid it's the judge-ment day! 'Cause it's

Instrumental 2 Bars both x's:

Adim A^bdim Gdim G^bdim Adim

just Mis-ter Ga-bri-el sound-in' his "A".

And the

C Am⁷ 1. Dm⁷ G⁷ C

Dix-ie-land Band is

2. Dm⁷ G⁷ C C/E F F[#]dim G⁷ C G⁷ C

fix-in' to play!

The Dixieland Band

The Firehouse Jazz Band

Music: Bernie Hanighen - Lyrics: Johnny Mercer - 1935
 Rec: Benny Goodman Orch. (v. Helen Ward) 1935, Bob
 Crosby Orch. (Matlock, etc.) 1935, Judy Garland on early
 '40's V-Disc, Kay Starr (with Venuti), Johnny Mercer, etc.


Concert Pitch

A C Adim G⁷ C⁷ F Fm G⁷ C Adim G⁷ E⁷ Am C⁷



Dj'ev-er hear the sto-ry of the Dix-ie-land Band?
 When the folks would hol-ler for the "Ma-ple Leaf Rag",
 Let me tell you broth-er, that the mus-ic was grand.
 They would get to swing-ing, but the trum-pet would drag.

F Fm C A⁷



They had a pian-o and a clar-i-net,
 They had to keep him'cause he played so sweet,
 On-ly thing they need-ed was a sec-ond cor-net;
 But they need-ed some-one who could give them the beat;

F F#dim C/G A⁷ D⁷ G⁷ A^{b7} G⁷ C Adim G⁷



And that's what lead to the ru-in;
 Some-one who swung with the rhy-thm,
 Ru-in of the Dix-ie-land Band.
 Rhy-thm of the Dix-ie-land Band. He'd

Cornet solo - 2 Bars - Schmaltsy:

B C Adim G⁷ Edim A⁷



play so sweet - ly.

Ensemble - 3 Bars - Punchy Dixieland style:


D⁷ G⁷ C Adim Dm⁷ G⁷



'Stead of play-in', He'd

Cornet solo - 2 Bars - Schmaltsy:


C Adim G⁷ Edim A⁷



play so sweet - ly.

Ensemble - 3 Bars - Punchy Dixieland style:

D⁷ G⁷ C G⁷



They'd be say-in'.

If Ever I Cease To Love

Traditional Mardi Gras theme
The Firehouse Jazz Band

Rex Knarf & Re' Kel - 1916

Rec: Original Zenith Brass Band

(Kid Howard, Jim Robinson, George Lewis,
Baby Dodds, etc.) 1946, etc.

Concert Pitch

March Style - Drum cadence, Clarinet trills, etc.:

A B \flat E \flat

B \flat F 7

B \flat E \flat

B \flat F 7 B \flat

If

2-Beat Dixieland Swing Style:

B B \flat E \flat

ever I cease to love, If ever I cease to love, May the

B \flat F 7

moon be turned to green cream cheese, If ever I cease to love. If

B \flat E \flat

ever I cease to love, If ever I cease to love, May we

B \flat F 7 B \flat

all turn in- to cats and dogs, If ev- er I cease to love.

Solos at "B":

Lulu's Back In Town

337

The Firehouse Jazz Band

Bars 5 & 6 are as usually played,
chords on bridge as usually played,
not as original.

Harry Warren & Al Dubin - 1935

Rec: Fats Waller 1935, Doc Evans, Wingy Manone 1935,
Dick Powell & The Mills Brothers in movie "B'way
Gondolier", Ted FioRito Orch. 1935, etc.

Concert Pitch

A E^b F⁷ B^b7 E^b F⁷ B^b7 E^b E^b7

Got-ta get my old tux - e - do pressed, Got-ta sew a but - ton on my vest, 'Cause to -

A^b Adim E^b/B^b C⁷ F⁷ B^b7 E^b B^b7

night I've got - ta look my best, Lu - lu's back in town.

E^b F⁷ B^b7 E^b F⁷ B^b7 E^b E^b7

Got-ta get a half - a - buck some-where, Got-ta shine my shoes and slick my hair, Got - ta

A^b Adim E^b/B^b C⁷ F⁷ B^b7 E^b E^b7

get my - self a bou-ton - niere, Lu - lu's back in town. You can

B A^b E^b E^b7 A^b E^b E^b7

tell all my pets, All my Har - lem co - quettes, Mis - ter

A^b E^b D^b7 C⁷ F⁷ B^b7

O - tis re - grets that he won't be a - roun'.

E^b F⁷ B^b7 E^b F⁷ B^b7 E^b E^b7

You can tell the mail-man not to call, I ain't com-in' home un - til the fall, and I

A^b Adim E^b/B^b C⁷ F⁷ B^b7 E^b B^b7

might not get back home at all, Lu - lu's back in town.

Don't Bring Lulu

The Firehouse Jazz Band

Ray Henderson - 1925

Lyrics: Billy Rose & Lew Brown

Rec: Billy Murray 1925, The Little
Ramblers 1925, Billy Jones w/ Bennie
Krueger Orch. 1925, etc.

Concert Pitch

Verse:

The musical score is written on a single staff in 4/4 time. It begins with a key signature of one sharp (F#) and a box labeled 'A' above the first measure. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff at various points: C, C7, F, C, G7, C, Am, D7, G7, C, C7, F, C, G, D7, G, E7, Am, D7, G, and G+7. The lyrics are written below the staff, with some words hyphenated across measures.

Verse:

"Your pres-ence is re - quest - ed" wrote lit - tle John - ny White.
We all went to the par - ty, a real high - toned af - fair,

"But with this in - vi - ta - tion, there is a stip - u - la - tion: When
And then a - long came Lu - lu, as wild as an - y Zu - lu, She

you at - tend this par - ty you'll all be treat - ed right, But
start - ed in to "Charles - ton" and how the boys did stare, But

there's a wild and wool - ly wo - man you boys can't in - vite. Now,
when she did the hu - la hu - la then she got the air. Now,

Chorus:

[B] C F#dim G7

You can bring Pearl, she's a darn nice girl, but don't bring Lu - lu!
 You can bring Nan, with the old dead pan, but don't bring Lu - lu!

G7 C C7

You can bring Rose, with the turned up nose, but don't bring Lu - lu!
 You can bring Tess, with her "no" and "yes", but don't bring Lu - lu!

F Fm C A7

Lu - lu al - ways wants to do what we boys don't want her to,
 Lu - lu has the red - dest hair, red - der here and red - der there,

D7 G#dim D7 G G7

When she struts her stuff a - round, Lon - don Bridge is fall - ing down!
 How can we boys keep our head, Bulls go wild when they see red!

[C] C F#dim G7

You can bring cake, or Por-ter House steak, but don't bring Lu - lu!
 You can bring peas, and crul-lers and cheese, but don't bring Lu - lu!

G7 F7 E7

Lu - lu gets blue and she goes "coo-coo" like the clock up - on the shelf.
 Give her two beers and she tears por-tiers and she throws cups off the shelf.

F Fm C A7 D7 G7

She's the kind of smart - y who breaks up ev - 'ry par - ty,
 When she loves with feel - ing, the boys all hit the ceil - ing,

C D7 G7 C G7

Hull - a - ba loo loo, Don't bring Lu - lu, I'll bring her my - self!
 Hull - a - ba loo loo, Don't bring Lu - lu, She'll come here her - self!

Chorus:

Solos Here after 1x:

Musical score for guitar in B-flat major, 12/8 time. The score consists of 32 measures, organized into eight groups of four measures each. The key signature is two flats (B-flat major). The time signature is 12/8. The score includes various chords and a 'Break' section.

Chords and measures:

- Measures 1-4: C (Measures 1-2), B \flat (Measures 3-4)
- Measures 5-8: F 7 (Measures 5-6), B \flat (Measures 7-8)
- Measures 9-12: Gm (Measures 9-10), D 7 (Measures 11-12)
- Measures 13-16: Gm (Measures 13-14), G 7 (Measures 15-16)
- Measures 17-20: C 7 (Measures 17-18), G \flat 7 (Measures 19-20) [Break:]
- Measures 21-24: B \flat (Measures 21-22), F 7 (Measures 23-24) [Break:]
- Measures 25-28: B \flat (Measures 25-26), F 7 (Measures 27-28)
- Measures 29-32: B \flat 7 (Measures 29-30), E \flat (Measures 31-32)

The score ends with a double bar line and a repeat sign.

**Back to "C" for Solos.
After last solo D.S. to "A".
Play "A" & "B", take Coda.**

⊕ Coda:

339

Tia Juana

The Firehouse Jazz Band

Larry Conley & Gene Rodemich - 1924

Rec: The Wolverines (w/ Bix) 1924,

Jelly Roll Morton 1924, Bud Freeman 1940,

Turk Murphy's Jazz Band 1971, etc.

Concert Pitch

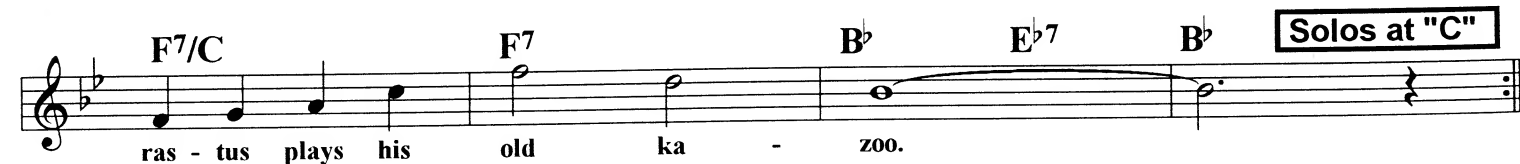
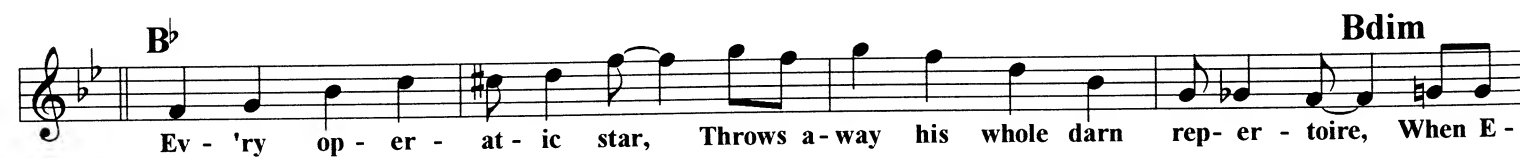
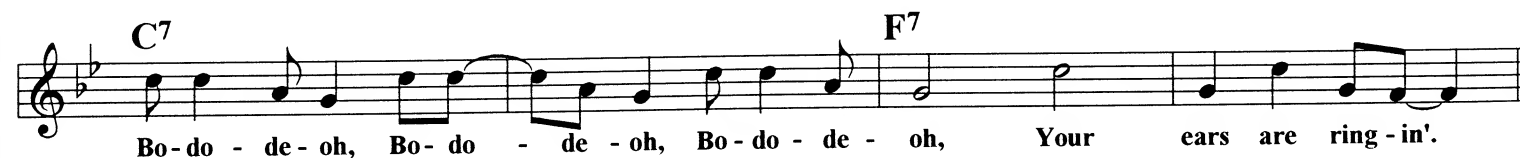
Intro:

Tuba: Marcato (Bass Clef!)

A

B

To Coda: ☒



When Erastus Plays His Old Kazoo

The Firehouse Jazz Band

Sammy Fain & Larry Spier, Lyr: Sam Coslow - 1927
 Rec: Johnny Dodds' Black Bottom Stompers 1927,
 California Ramblers (Edison #11799) 1927,
 Scott Black's Hot Horns (Good Time Jazz 15003-2)

Concert Pitch

A Gm Eb7 Gm Eb7

I've heard Chop- in, Wag-ner too, I know their mus- ic thru and thru,

D7 Gm Eb7 D7

I love their won-der - ful mel - o - dies.

Gm Eb7 Gm Eb7

I've heard Liszt and Ru - ben - stein, and thought they real - ly were de - vine,

D7 Gm A7 G7 F#7

They al - ways put me in ec - sta - cies.

B F7 Bb6 Bdim

But they don't shine, Not

C7 F7 / Gm7 Abdim F7/A F7

like a cer - tain man in Car - o - line. Well

Mabel's Dream

The Firehouse Jazz Band

Ike Smith

Rec: Joe "King" Oliver (w/ Armstrong,
J. & Baby Dodds, etc.) 1923,
Bob Wilbur's Wildcats c. 1948,
Turk Murphy's Jazz Band 1971, etc.

Concert Pitch

Staff 1: E^b B^b7 E^b E^b7 A^b Adim B^b7 B^b7

Staff 2: **A** E^b B^b7 E^b E^b7 A^b E^b F7 B^b7

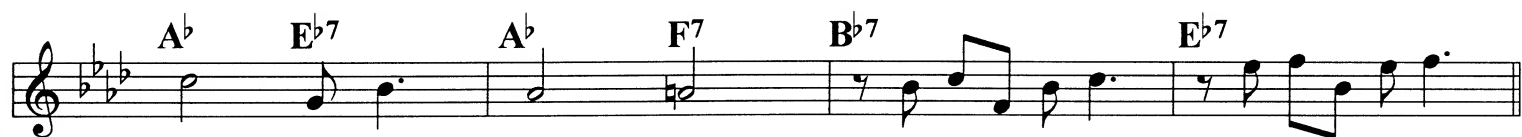
Staff 3: E^b B^b7 E^b E^b7 A^b F7 ³ B^b7 E^b

Staff 4: **B** E^b F7 B^b7 E^b Clarinet Break: E^b G7 Cm Trombone Break:

Staff 5: A^b E^b/B^b C7 F7 B^b7

Staff 6: E^b F7 B^b7 E^b Clarinet Break: E^b G7 Cm Trombone Break:

Staff 7: A^b Adim E^b/B^b C7 F7 B^b7 E^b



[illegible]

1. **E^b** **C⁷** **F⁷** **B^b7** 2. **E^b** **B^b7** **E^b** **D.C. al Coda:**

Coda: \oplus



E^b Edim B^b G⁷ C⁷ F⁷ B^b F⁷

Buddy's Habit

The Firehouse Jazz Band

Composer Arnett Johnson (or Arnett Nelson) played clarinet in the Jimmy Wade Orch. at the Moulin Rouge Cafe in Chicago in the early '20's. Buddy Gross played tuba & bass sax. Buddy drank lots of beer, and his "habit" was to rush off the stand to relieve himself at the end of every set.

Arnette Johnson & Charles Straight - 1923
 Rec: King Oliver's Jazz Band (w/ Louis, Lil, J. & Baby Dodds, St. Cyr, etc.) 1923, The Bucktown Five (Muggsy, Stitzel, etc.) 1924, Red Nichols & His 5 Pennies (J. Dorsey, Lang, Miff) 1926, Turk Murphy's Jazz Band 1970, etc.

A B^b D⁷ G^m B^b₇ E^b B^b F⁷ B^b Bdim

F⁷ B^b

B^b D⁷ G^m B^b₇ E^b B^b F⁷ B^b₇ **To Coda:** ⊕

E^b Edim B^b G⁷ C⁷ F⁷ 1. B^b F⁷ 2. B^b **On D.C. go to "C":**

B F⁷ F⁷ **Break:** B^b **Break:**

F⁷ F⁷ **Break:** B^b **Optional Break - 2 Bars:**

F⁷ F⁷ **Break:** B^b B^b **Break:**

B^b **Break:** B^b₇ **Break:** E^b **Break:** G^b₇ **Break:**

F⁷ F⁷ **Break:** C⁷ F⁷ 1. B^b G^m Bdim 2. B^b **D.C.**

D.C. - Back to "A", Take 2nd ending, Go to "C":

I'll Be A Friend With Pleasure

The Firehouse Jazz Band

Maceo Pinkard - 1930 - Prominent black composer of the era. Also wrote "Sweet Georgia Brown", "Sugar", "Them There Eyes", etc.

Rec: Bix Beiderbecke & His Orch. (w/ B. Goodman, J. Dorsey, Freeman, Russell, Krupa, Lang, Venuti, voc. Wes Vaughan) 1930, The Titan Hot Five 1997, etc.

Concert Pitch

A F C+7

Right from the start, you played a part,

F⁹ Cm⁶/E^b D⁷ D+ E^b D⁷

I gave my heart, with plea - sure.

G⁷ Gm⁷(^b5) C⁷

Your fond car - ess, brought hap - pi - ness,

F Cm⁶/E^b D⁷ G⁷ C+7

I'd an - swer yes, with plea - sure.

B F C+7

Sun - set 'til dawn, though you are gone,

F⁹ Cm⁶/E^b D⁷ D+ D⁷

Dreams lin - ger on I trea - sure.

Gm⁷ B^bm⁶ F Cm⁶/E^b D⁷

If you con - tend this is the end,

G⁷ G⁷(^b5)/D^b C⁷ F B^b6 F

I'll be a friend with plea - sure.

Yes, there is a "Verse" to this song, but I omitted it because I didn't have the lyrics and it was not used on the Beiderbecke recording.

On original recording: Vocalist & some soloists play 3rd beat of 3rd bar (both "A" & "B") up one step.

Winin' Boy

(The Winin' Boy Blues)
The Firehouse Jazz Band

344

Concert Pitch

Ferd "Jelly Roll" Morton

Rec: Jelly's Library of Congress recordings
in 1938, Morton (w/ Bechet, Sidney DeParis)
1939, Baby Dodds (w/ Art Hodes, etc.),
The Dukes of Dixieland 1991, etc.

Slow Blues

The musical score is written on a single staff in 4/4 time, featuring a single melodic line with lyrics and chord symbols. The key signature has two flats (Bb and Eb). The score is divided into four systems, each with a key signature change indicated by a double bar line and a new key signature.

System 1: Chords: G^bdim, Fm⁷, B^b7, F⁷, B^b7, E^b, G^bdim. Lyrics: I'm the wi - nin' boy, and I don't de - ny my name. I'm the Ma - ma, Ma - ma, Ma - ma, Come and see Lit - tle Sis. Ma - ma,

System 2: Chords: Fm⁷, B^b7, F⁷, B^b7, E^b, G⁷. Lyrics: wi - nin' boy, and I don't de - ny my name. I'm the Ma - ma, Ma - ma, Come and look at Lit - tle Sis. Ma - ma,

System 3: Chords: C⁷, Fm, C⁷, Fm, C⁷, Fm, G^bdim. Lyrics: wi - nin' boy and I don't deny my name, the way I love the girls is a cry - in' shame. I'm the Ma - ma, Ma - ma, Look at Lit - tle Sis, She's out on the levy doin' the tur - tle twist, I'm the

System 4: Chords: Fm⁷, B^b7, F⁷, B^b7, E^b, A^b7, E^b, G^bdim. Lyrics: wi - nin' boy, and I don't de - ny my name. wi - nin' boy, and I don't de - ny my name.

Jelly wrote this song long before its first recordings, but he sometimes waited years to copyright his works.

*One story has it that as a youth Jelly worked as a "Wine Boy" in one of the Storyville brothels, hence "Winin' Boy".

*Another story is that the title originated as "Windin' Boy", referring to his sexual prowess.

Shim-~~Me~~-Sha-Wabble

The Firehouse Jazz Band

This version similar to the recording by
Alex Welsh & His Band (London, 1959).

Spencer Williams - 1923 - Rec: New Orleans Rhythm Kings 1923, Miff Mole & His Little Molars (w/ Red Nichols, Condon, Krupa, Tesch, Sullivan) 1928, The Original Wolverines (J. McPartland) 1927, McKinney's Cotton Pickers 1928, Ted Lewis Orch. 1928, Red Nichols & His 5 Pennies 1930, Zutty Singleton & His Orch. (Lil Armstrong, Edmond Hall, Pops Foster, etc.) 1940, Bud Freeman & His Famous Chicagoans (Condon, Kaminsky, Teagarden, Russell, Tough, etc.) 1933, Mutt Carey (Pops Foster, Baby Dodds, Danny Barker, Albert Nicholas) 1947, etc.

C Part

A Cm G⁷ Cm

Cm G⁷

Cm G⁷ Cm

Fm Cm G⁷ Cm

B G⁷

G⁷

C C C^{#dim} Dm⁷ G⁷ C C^{#dim} Dm⁷ G⁷

C Em B⁷ Em G⁷

C C^{#dim} Dm⁷ G⁷ C C^{#dim} Dm⁷ G⁷

C C⁷ F Fm C G⁷ C G⁷

Solos at "C"

The Down Home Rag

The Firehouse Jazz Band

346

Concert Pitch

Wilbur C. Sweatman - 1911

Rec: Jim Europe's Society Orchestra 1913,
Kid Ory's Creole Jazz Band 1945, Chick Webb
Orch. 1935, Benny Goodman Orch. 1935,
Tommy Dorsey Orch. (w/ Yank Lawson) 1938,
Pete Daily's Dixieland Band, etc.

The musical score is written for a single melodic line in 4/4 time, featuring four staves. The key signature has two flats (B-flat and E-flat). The notation includes eighth and quarter notes, with some measures containing beamed eighth notes. Chords are indicated by letters above the staff.

Staff 1: Chords: E^b, Fm⁷, E^b/G, A^bm⁶/F, E^b, Cm⁷, F⁷, B^b7.

Staff 2: Chords: E^b, Fm⁷, E^b/G, A^bm⁶/F, E^b, Cm⁷, F⁷, B^b7, E^b.

Staff 3: Chords: E^b6, F⁷, B^b7.

Staff 4: Chords: E^b6, A^bm⁶, E^b, F⁷, B^b7, E^b.

Baby Face

The Firehouse Jazz Band

Concert Pitch

Benny Davis & Harry Akst - 1926
 Rec: Jan Garber Orch. 1926, The
 Ipana Troubadors 1926, Whispering
 Jack Smith 1926, Art Mooney 1948,
 Sammy Kaye Orch. 1948, etc.

Verse:

A

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and common time (C). It consists of five staves of music. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes. The first staff begins with a diamond-shaped box containing the letter 'A'. The lyrics are: 'Ros - y cheeks and turn'd up nose and curl - y hair. When you were a ba - by not so long a - go, I'm rav - ing 'bout my ba - by now. You must have been the cut - est thing. Pret - ty lit - tle dim - ples here and dim - ples there. Don't I can pic - ture you at ev - 'ry ba - by show, Just want to live with - out her, I love her good - ness knows. I win - nin' ev - 'ry rib - bon with your sweet ba - by way. Say, wrote a song a - bout her, And here's the way it goes: hon - est I ain't fib - bin', You'd win 'em all to - day.'

Ros - y cheeks and turn'd up nose and curl - y hair.
 When you were a ba - by not so long a - go,

I'm rav - ing 'bout my ba - by now.
 You must have been the cut - est thing.

Pret - ty lit - tle dim - ples here and dim - ples there. Don't
 I can pic - ture you at ev - 'ry ba - by show, Just

want to live with - out her, I love her good - ness knows. I
 win - nin' ev - 'ry rib - bon with your sweet ba - by way. Say,

wrote a song a - bout her, And here's the way it goes:
 hon - est I ain't fib - bin', You'd win 'em all to - day.

Chorus:

B

Ba - by Face, You've got the cut - est lit - tle

Bass:

Ba - by Face. There's not an - oth - er one could

Bass:

take your place, Ba - by Face,

My poor heart is jump-in', You sure have start - ed some - thin'.

C

Ba - by Face, I'm up in heav - en when I'm

in your fond em - brace. I did - n't

need a shove, 'Cause I just fell in love With your

pret - ty Ba - by Face.

Chords: Bb, F7, Bb, Fm6, G7, C7, F7, Bb, D7, Am7, D7, Gm, Bb7, Eb, E°, Bb, A7, Ab7, G7, C7, C+, F7, Bb, Gb7, Bb, F7

Daddy Do

The Firehouse Jazz Band

Fred W. Longshaw

Rec: Lu Watters' Yerba Buena Jazz Band
(w/ Bob Scobey, Turk Murphy, Wally Rose,
Clancy Hayes, etc.) 1942, Graeme Bell's
Australian Jazz Band, etc.

Concert Pitch

Tempo di Medium Lazy



Chorus:



Verse:

The musical score for the Verse of 'Daddy Do' is written on four staves in treble clef with a key signature of one flat (Bb). The first staff begins with a boxed 'C' time signature. The melody consists of eighth and quarter notes. Chord symbols are placed above the staff: F, C7, F, and F7. The second staff continues the melody with chords Bb7, Db7, F, Db7, C7, and F. The third staff features chords C7, Ddim, Db7, C7, and F. The fourth staff concludes the verse with chords C, D7, G7, C7, and a double bar line. The text 'D.S. &' is written above the final measure, and a box labeled 'Back to "A"' is positioned below the staff.

Chord Progression:

- Staff 1: C, F, C7, F, F7
- Staff 2: B \flat 7, D \flat 7, F, D \flat 7, C7, F
- Staff 3: C7, Ddim, D \flat 7, C7, F
- Staff 4: C, D7, G7, C7

Endings: D.S. & Back to "A"

My Heart

The Firehouse Jazz Band

This version similar to Turk Murphy's

Lil Hardin (Armstrong) 1925

Rec: Louis Armstrong & His Hot Five
(Kid Ory, J. Dodds) 1925, Turk Murphy's
Jazz Band 1970, etc.

Concert Pitch

Bright tempo

A C G+7 C G+7

C7 F A7 Dm

G7 C Em7 A7

D7 G7

B C G+7 C G+7

C7 F A7 Dm

Fm6 Bend C Em7 A7

D7 G7 C G+7

Verse:

First system of the Verse (measures 1-4):

- Measure 1: Chord **C** (boxed), notes: C4, E4, G4.
- Measure 2: Chord **C**, notes: C4, E4, G4.
- Measure 3: Chord **C**, notes: C4, E4, G4.
- Measure 4: Chord **C7**, notes: C4, E4, G4, Bb4.

Second system of the Verse (measures 5-8):

- Measure 5: Chord **F**, notes: F4, A4, C5.
- Measure 6: Chord **C**, notes: C4, E4, G4.
- Measure 7: Chord **A7**, notes: A4, C5, E5.
- Measure 8: Chord **D7**, notes: D4, F4, A4, Bb4.

Third system of the Verse (measures 9-12):

- Measure 9: Chord **C**, notes: C4, E4, G4.
- Measure 10: Chord **C**, notes: C4, E4, G4.
- Measure 11: Chord **C**, notes: C4, E4, G4.
- Measure 12: Chord **C7**, notes: C4, E4, G4, Bb4.

Fourth system of the Verse (measures 13-16):

- Measure 13: Chord **F**, notes: F4, A4, C5.
- Measure 14: Chord **C**, notes: C4, E4, G4.
- Measure 15: Chord **A7**, notes: A4, C5, E5.
- Measure 16: Chord **D7**, notes: D4, F4, A4, Bb4.

D.S. to "A" for Solos:
Solos on "A" & "B",
After last solo: "C" & "D"

Fifth system of the Verse (measures 17-20):

- Measure 17: Chord **D** (boxed), notes: D4, F4, A4.
- Measure 18: Chord **C**, notes: C4, E4, G4.
- Measure 19: Chord **G+7**, notes: G4, Bb4, D5, F#5.
- Measure 20: Chord **C**, notes: C4, E4, G4.

Sixth system of the Verse (measures 21-24):

- Measure 21: Chord **C7**, notes: C4, E4, G4, Bb4.
- Measure 22: Chord **C7**, notes: C4, E4, G4, Bb4.
- Measure 23: Chord **F**, notes: F4, A4, C5.
- Measure 24: Chord **A7**, notes: A4, C5, E5.

Seventh system of the Verse (measures 25-28):

- Measure 25: Chord **Fm6**, notes: F4, Ab4, C5. (Bend over the F4 note).
- Measure 26: Chord **Fm6**, notes: F4, Ab4, C5.
- Measure 27: Chord **C**, notes: C4, E4, G4.
- Measure 28: Chord **Em7**, notes: E4, G4, Bb4, D5.

Eighth system of the Verse (measures 29-32):

- Measure 29: Chord **D7**, notes: D4, F4, A4, Bb4.
- Measure 30: Chord **G7**, notes: G4, Bb4, D5, F#5.
- Measure 31: Chord **C**, notes: C4, E4, G4.
- Measure 32: Chord **C**, notes: C4, E4, G4.

I Double Dare You

The Firehouse Jazz Band

Terry Shand & Jimmy Eaton - 1937

Shand was vocalist/pianist with Freddy Martin Orch. 1933-38.

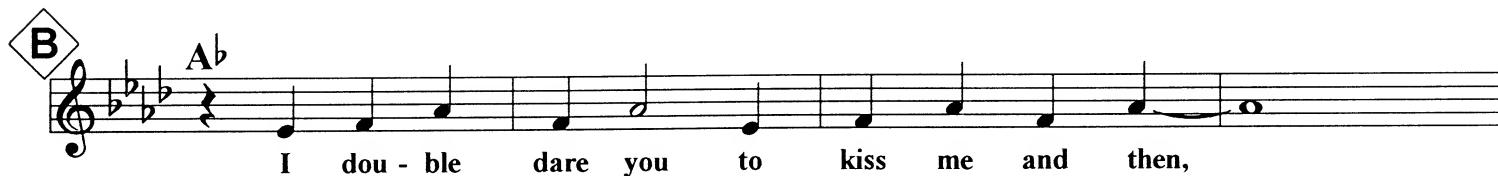
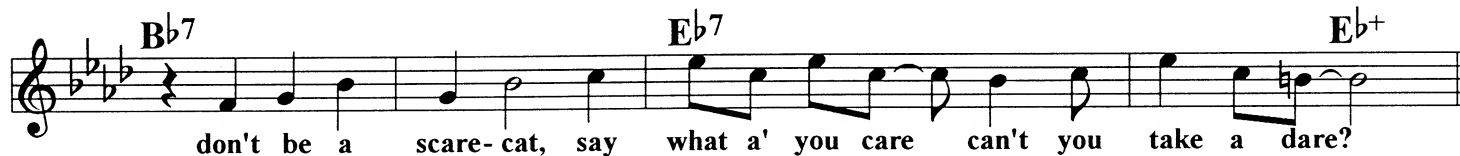
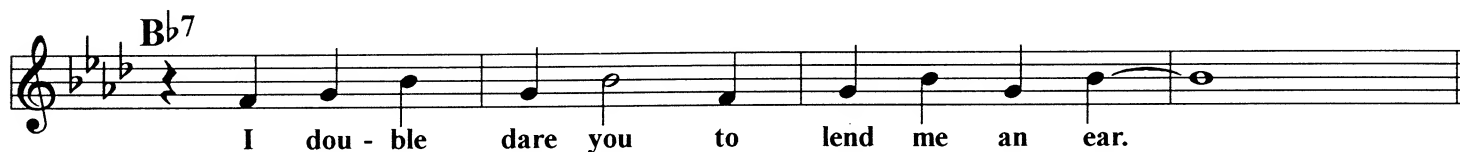
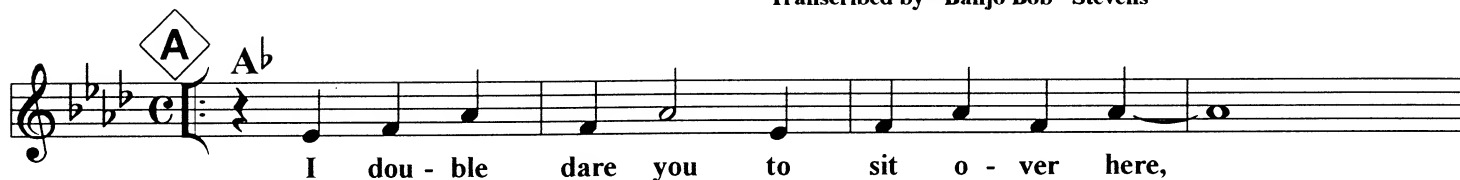
Rec: Freddy Martin Orch. 1937, Woody Herman Orch. 1937,

Russ Morgan Orch. 1938, Larry Clinton Orch. 1938,

Louis Armstrong 1938, etc.

Transcribed by "Banjo Bob" Stevens

Concert Pitch



Minnie the Mermaid

351

The Firehouse Jazz Band

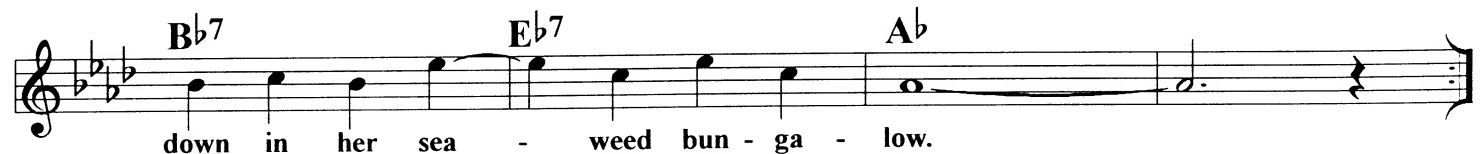
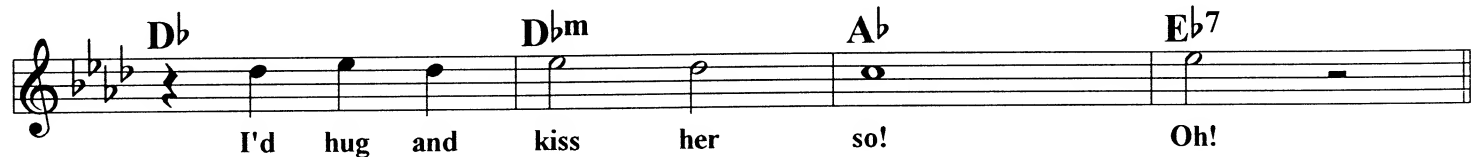
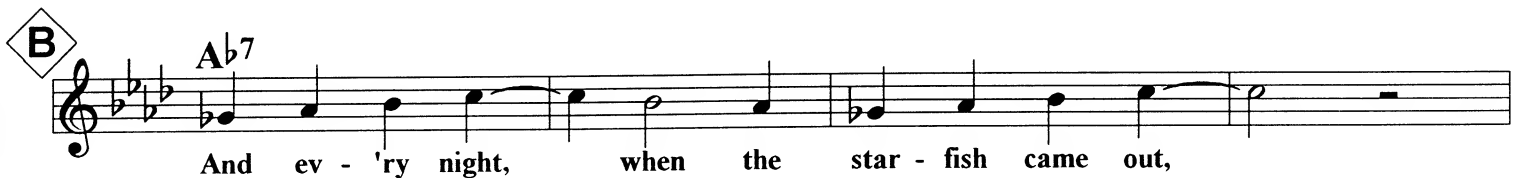
Buddy DeSylva - 1930

Rec: Bernie Cummins 1930,

Pete Daily's Dixieland Band, Phil Harris,

The Firehouse Five Plus Two 1957, etc.

Concert Pitch



Thou Swell

The Firehouse Jazz Band

Lorenz Hart & Richard Rogers - 1927

Introduced in musical "A Connecticut Yankee"

Rec: Bix Beiderbecke & His Gang 1928, The Louisiana Sugar Babes (w/ Jabbo Smith, Fats Waller) 1928, Tut Soper (w/ Baby Dodds), Ben Selvin Orch. 1928, etc.

Concert Pitch



Georgia Bo-Bo

353

Concert Pitch

The Firehouse Jazz Band

Thomas "Fats" Waller & Jo Trent - 1926

Similar to the Turk Murphy version, with lyrics from the original:

Rec: Lil's Hot Shots (Armstrong,

Ory, St. Cyr, J. Dodds) 1926,

Turk Murphy's Jazz Band 1970, etc.

Medium tempo:

Ensem. with Trombone Lead - 2 Bars:

Ensemble:



Ensem. with Trombone Lead - 2 Bars:

Ensemble:

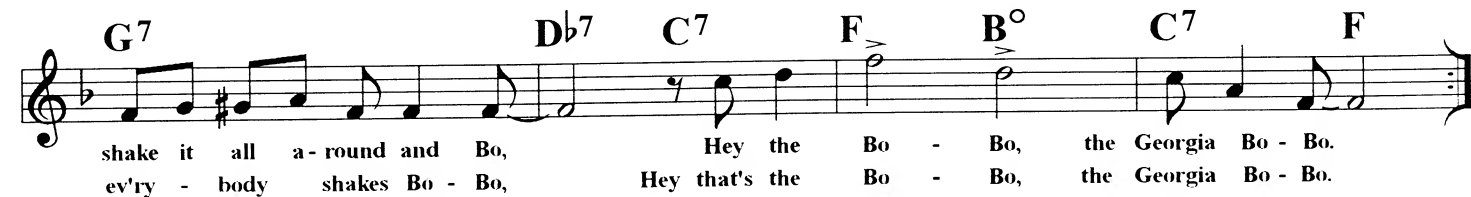
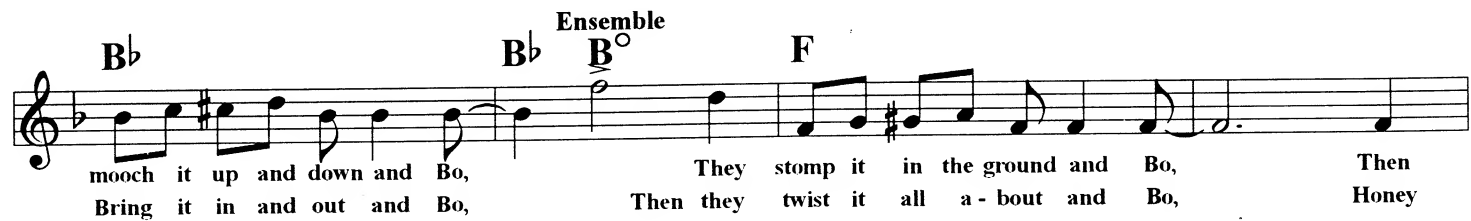


Ensem. with Trombone Lead - 2 Bars:

Ensemble:



Lyrics are rhythmically loose ad lib:



The Jelly Roll Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1905 (Copyright 1915)
 Rec: Jelly Roll Morton 1924, Bunny Berigan Orch.
 (w/ Buddy Rich) 1938, Lawson-Haggart Jazz Band,
 James Dapogny's Chicago Jazz Band 1993, etc.

Concert Pitch

Relaxed swing tempo



Stop Time Banjo Solo - 7 Beats:

Ensemble:

Cornet Solo - 3 Beats:

Tromb. Solo - 3 Beats:



Ensemble:



Stop Time 3 Bars - ad lib breaks:



Stop Time 3 Bars - ad lib breaks:

C

Chords: B \flat 7, B \flat 7, B \flat 7, B \flat 7, E \flat 7, E $^{\circ}$, B \flat 7, F7, C7, F7, B \flat 7, B \flat 7, E \flat 3, E \flat m, B \flat , F7.

4-Bar Interlude - Clarinet trill, Drum roll:

Chords: B \flat 7, B \flat 7, B \flat 7, B \flat 7.

D

Chords: E \flat 7, G7, E \flat 7, E \flat 7, A \flat 7, A $^{\circ}$, E \flat 7, E \flat 7, B \flat 7, F7, B \flat 7, B \flat 7.

mf

Back to "D" for solos:

Optional: Stop Time behind solos first 6 bars of "D":

Chorus:

C **Cm**

Le - na is the queen 'a Pal - es - teen - a, a,
Le - na is the queen 'a Pal - es - teen - a, a,

Cm

just be - cause they like her con - cer - ti - na, She Each
Just be - cause they like her con - cer - ti - na, na, Each

G7 **C**

plays it day and night, She plays with all her and might, She
move-ment of her wrist, Just makes them shake and twist, They

D7 **G7**

nev - er gets it right! But how they love it, want more of it.
sim - ply can't re - sist, Her mus - ic fun - ny gets the mon - ey,

D **C** **C7** **Fm**

I heard her play sounds once like or twice, There's not - tin' should,

D **D7** **G7**

Oh, mur - der! Still it was nice. So rot - ten it's real - ly good.

Cm

She was fat but she got lean - er Push - ing of her con - cer - ti - na,
All the girls there dress like Le - na, Some wear oat - meal, some fa - ri - na,

C **D7** **G7** **C** **Eb7** **D7** **G7** **C**

Down old old Pal - es - teen - a way. They say that
Down old Pal - es - teen - a way.

Tag: **Cm** Palesteenian 4 Bars:

Cornet:

Trombone:

Down old Pal - es - teen - a way.

C **D7** **G7** **C** **F7** **C**

Down old Pal - es - teen - a way.

Palesteena

(Lena, The Queen'a Palesteena)

The Firehouse Jazz Band

Concert Pitch

Con Conrad & J. Russell Robinson - 1920

Rec: The Original Dixieland Jazz Band 1920,

Bob Crosby Orch. (w/ Eddie Miller, Lamare, etc.) 1938,

The Titan Hot Five 1996, etc.

Intro - In a Palesteenian style:

Intro - In a Palesteenian style:

Cornet:

Trombone:

Verse:

A

Cm Ab7 G7 Cm Ab7 G7

In the Bronx of New York Ci - ty lives a girl, she's not so pret - ty,
Le - na's girl friend Ar - a - bel - la let her meet an A - rab fel - la',

Cm

Le - na thought is he her was name.
She grand.

Fm C

Such a cle - ver girl is Le - na, How she plays a con - cer - ti - na,
On a ca - mel's back a - sway - in' you could hear Miss Le - na play - in',

D7 G

Real - ly the it's a shame.
O'er the de - sert sand. She's She

B

D7 Dsus4 D7 G GM7

such a good mu - si - cian she got a swell po - si - tion, To
did - n't play such new ones for all she knew were blue ones, Still

D7 G7

go a - cross the sea to en - ter his - tain. And
You - soff sat and lis - tened by his tent. And

D7 Dsus4 D7 G GM7

so they shipped poor Le - na 'way out to Pal - es - tee - na, But
as he tried to kiss her, She heard that A - rab whis - per, "Oh!

D7 G Eb7 D7 G7

now I hear that she don't look the same. They say that:
Le - na, how I love your in - stru - ment". They say say that:

The Lonesomest Gal In Town

The Firehouse Jazz Band

Irving Mills, Jimmy McHugh, Al Dubin - 1925
Introduced in Vaudeville by The Hotsy Totsy Boys
Rec: Morton Downey 1926, Cliff Edwards ("Ukulele
Ike") 1926, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

Medium Stomp Tempo:



Chorus:*Medium Stomp Tempo:*

A D^b $D^b \dim$ $D^b 7$ C^7 B^7 $B^b 7$

Rings on your fin - gers and heart - aches in - side, You're the

$E^b 7$ $E^b 7$

lone - som - est gal in town.

A^b D^b $A \dim$ $B^b m$

Ev - 'ry - one's bud - dy, but no - bod - y's bride, You're the

A^b $E^b 7$ A^b $A^b 7$

lone - som - est gal in town.

B $D^b 7$ G^b $G^b 7$ F^7 E^7

Too man - y par - ties that bring you no fun, And

$E^b 7$ $A^b 7$

too man - y bright lights in - stead of the sun. And

D^b $D^b \dim$ $D^b 7$ C^7 B^7 $B^b 7$

too man - y sweet - hearts, but not the right one, You're the

$E^b 7$ $A^b 7$ D^b $G^b 7$ D^b

lone - som - est gal in town.

The Bugle Call Rag

The Firehouse Jazz Band

Jack Pettis, Billy Meyers, Elmer Schoebel - 1923

Rec: The Friar's Society Orchestra (soon known as the New Orleans Rhythm Kings) 1923, Sophie Tucker 1927, Red Nichols & His Five Pennies (w/ Eddie Lang, Miff Mole) 1927, Tony Parenti's New Orleanians (w/ Wild Bill Davison, Pops Foster, Art Hodes) 1949, Benny Goodman Orch. 1936, Glenn Miller Orch. 1940, Duke Ellington Orch. 1932, Phil Napoleon's Emperors, Billy Butterfield, Chocolate Dandies 1938, Art Hodes (w/ Kaminsky), etc.

Concert Pitch

Cornet Solo - Stop Time - 3 Bars:

A

B

Stop Time Ensemble Interlude - 3 Bars:

Begin solo:

Solos: (Take 2, they're small)

C

Back to "C" for solos - then to Next Page:

Stop Time Ensemble Interlude - 3 Bars:

Musical notation for the Stop Time Ensemble Interlude (3 bars). The key signature is B-flat major (two flats). The first bar starts with a fortissimo (*ff*) dynamic and features a B-flat chord. The second bar continues with a B-flat chord. The third bar features a B-flat chord and a drum break indicated by a bracket and the text "Drum Break - 2 Bars:". The piece concludes with a mezzo-piano (*mp*) dynamic.

Musical notation for Section D, marked with a diamond symbol. The key signature is B-flat major. The section begins with a mezzo-piano to forte (*mp - f*) dynamic. The first bar has a B-flat chord, followed by a B-flat7 chord in the second bar, an E-flat chord in the third bar, and a B-flat chord in the fourth bar.

Musical notation for the first line of the main body. The key signature is B-flat major. The first bar has an F7 chord, followed by a B-flat chord in the second bar, a G7 chord in the third bar, a C7 chord in the fourth bar, and an F7 chord in the fifth bar.

Musical notation for the second line of the main body. The key signature is B-flat major. The first bar has a B-flat chord, followed by a B-flat7 chord in the second bar, an E-flat chord in the third bar, and a D7 chord in the fourth bar.

Musical notation for the third line of the main body. The key signature is B-flat major. The first bar has an E-flat chord, followed by an E° chord in the second bar, a B-flat chord in the third bar, a G7 chord in the fourth bar, a C7 chord in the fifth bar, an F7 chord in the sixth bar, and a B-flat chord in the seventh bar.

Tag: Stop Time Ensemble Interlude - 2 Bars:

Musical notation for the Tag section, which is a Stop Time Ensemble Interlude (2 bars). The key signature is B-flat major. The first bar has a B-flat chord, followed by a B-flat chord in the second bar. The section concludes with a B-flat7 chord in the third bar and a B-flat chord in the fourth bar.

The "D" section was not originally part of "Bugle Call Rag". It is actually the last section of W. C. Handy's "Ole Miss" (1916), but New Orleans bands have combined the two songs for many decades now.

This version is similar to the Tony Parenti recordings made in August of 1949 with "Wild Bill", etc. There were at least 4 takes of "Bugle Call" at that session.

Jamboree Jones

The Firehouse Jazz Band

Johnny Mercer - 1937

Rec: Paul Whiteman Orch. 1938,

Judy Garland, Bobby Troup,

Dukes of Dixieland c. 1960, etc.

Concert Pitch

A **A7** **Dm**

I be-gin my stor-y out in West Vir-gin-ia, In a lit-tle col-lege. (Rah! Rah!)

E-ven tho his bud-dies al-ways cut their stud-ies to at-tend the ral-ly.

Start-in' with the kick off they pulled ev-'ry trick off, But they could-n't win it.

A7 **Dm**

All the stu-dent bod-y on-ly cared for foot-ball, nev-er mind the know-ledge. (Rah! Rah!)

While they all were root-in', you could hear him toot-tin' "What's be-come of Sal-ly?"

'Stead of go-in' for-ward they were go-in' back-ward 'bout a mile a min-ute.

D7 **Gm** **D7** **Gm**

Nev-er mind the sheep-skin, they pre-ferred the pig-skin, Seemed to have it in their bones.

How they used to hate him, co-eds would-n't date him, Thought he was an aw-ful bore.

See-in' their pos-i-tion they called in-ter-mis-sion, And they heard the ref-'ree say:

A7 **Dm** **A7** **Dm** **Bdim**

They knew all a-bout it, Could-n't do with-out it, All ex-cept a cer-tain Mis-ter Jam-bo-ree Jones.

But he liked his rhy-thm more than be-in' with 'em, So he on-ly took his time to prac-tice some more.

"Sev-en-teen to noth-in' ain't ex-act-ly noth-in', And you on-ly got a-bout a min-ute to play".

B **C7** **F**

He played the clar-i-net with all his might. He stud-ied

Mean-while the team marched on to great-er fame, 'Til they were

Then from the stands there came a dis-tant wail, And it was

TAG: Now on a cer-tain West Vir-gin-ia hill, There stands that

C7 **F** **Bdim**

night and day, He prac-ticed day and night.

asked to play that fam-ous Rose Bowl game.

Jam-bo-ree, just hot swing-in' "Hold 'em Yale".

col-lege grand, as it al-ways will.

C7 **F** **E7** **E♭7**

No run-nin' up the field for Mis-ter Jones, He'd rath-er

And on the day of days the stu-dents schemed, What did they

And then the stu-dents all be-gan to yell! The play-ers

And there's a pic-ture in the Hall of Fame, You'll see the

D7 **Gm** **C7** **F** **ad lib fill first 3x:** **C7** **F**

run up the scale and down the scale,

do when the team marched on the field?

marched up the field and down the field,

boy in the frame who won the game,

What tone!

They screamed!

Pell Mell!

Jam-bo-ree Jones was the gen-tle-man's name!

Chorus:

C

Float - in' down, my hon - ey, float - in' down,

Float - in' on the riv - er down to Cot - ton Town. Just hear that

whis - tle toot! toot! toot - in' a - way, And those

dark - ies sing - in', ban - jos ring-in' till the break of day.

Break - 2 Bars:

D

Hon - ey lamb, my lit - tle hon - ey lamb,

I'll come back to you and Al - a - bam; While

fields of sug - ar cane seem to wel - come me a - gain,

Float - in' Down To Cot - ton Town.

Floatin' Down To Cotton Town

The Firehouse Jazz Band

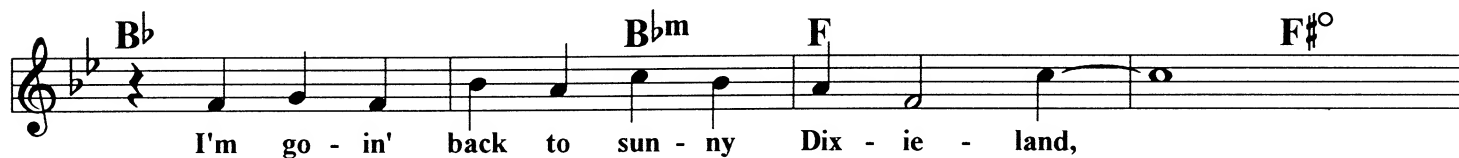
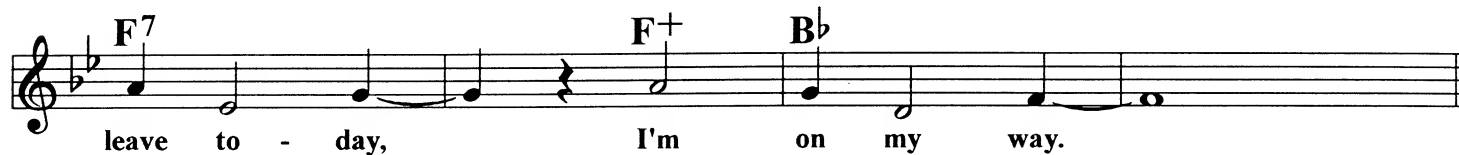
F. Henri Klickmann - 1919

Rec: Wingy Manone's Jazz Band 1936, etc.

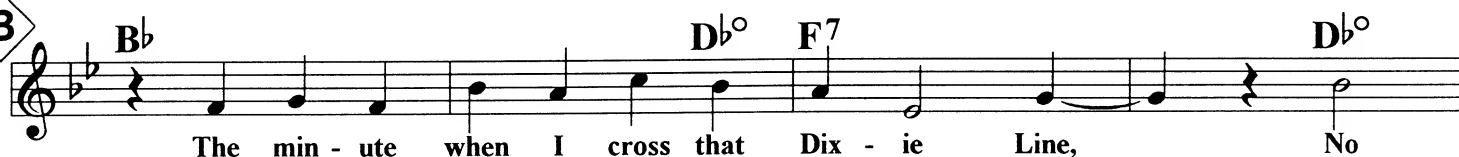
Concert Pitch

Verse:

A



B



Verse:

C

'Round th' bend I think I see a steam - er, Dear,
Head - in' here, to this pier. And
we can make it if we hur - ry, Nev - er fear, It's the
Old Dom - in - ion Line.

D

Say, don't she look pret - ty as she hugs the shore,
Head - in' for Bal - ti - more. Just
hear the pad - dles turn - in', Hear my heart a' yearn - in', She's the
Queen of the Ches - a - peake Bay!

D.C. ("A") - Stay on Page 1 for Solos:

Sailing Down Chesapeake Bay

The Firehouse Jazz Band

Concert Pitch

Havez - Botsford - 1913

Rec: Henry Burr & Albert Campbell 1913,
The American Quartet 1913, Bob Scobey's
Frisco Jazz Band (w/ Clancy Hayes) 1951,
Pete Daily's Dixieland Band, etc.

Chorus:

A

B \flat 7

Come on Nan - cy put your best dress on,

E \flat

Come on Nan - cy 'fore the steam - boat's gone.

B \flat 7

Ev - 'ry - thing is love - ly on the Ches - a - peake Bay,

E \flat

All a - board for Bal - ti - more, If we're late we'll all be sore.

B

B \flat 7

Come on Cap - 'n let us catch that boat, 'Cause

E \flat

we can't swim, Mis - ter, we can't float.

E \flat

Ban - jos ring - in' a good old tune,

B \flat 7

E \flat

Up on deck there's a place to spoon.

E \flat

Set - tle down close 'neath the sil - v'ry moon, A'

B \flat 7

Sail - in' down Ches - a - peake, All a - board for Ches - a - peake,

B \flat 7

E \flat

Sail - in' down Ches - a - peake Bay.

*No Repeat First Time - On to Verse:

The Minor Drag

The Firehouse Jazz Band

Thomas "Fats" Waller - 1929

Rec: Eddie Condon's Jazz Band (Butterfield, Cutshall, Schroeder, Gaskin, Wilber, Wettling) 1957,
The High Sierra Jazz Band, The Titan Hot Five 1997, etc.

Concert Pitch

Ensemble plays downbeats:

Cornet:

Cm

Clarinet:

Fm

Trombone:

Cm

Tuba:

Fm

Vamp 2 Bars (ad lib) - Piano, Banjo:

Cm

Drum Solo (Hot) 2 Bars:

A

Cm

etc.....

Cm

D⁷

G⁷

C⁷

Fm

Cm

G⁷

Cm

B

E^b

E^b

F⁷

B^b7

E^b

B^b7

E^b

Solos at "A":

Moonlight On the Ganges

363

The Firehouse Jazz Band

Concert Pitch

*4 Bars at "A" & 4 Bars at "B":

Everybody stops time & plays the rhythm of the melody - Except on solos:

Sherman Myers - Lyrics: Chester Wallace - 1926

Rec: Paul Whiteman Orch. 1926, Glenn Miller Orch. 1935, Tommy Dorsey Orch. 1942, The Sauter-Finegan Orch., Tony Parenti's New Orleanians (Wild Bill, Pops Foster, Hodes, etc.) 1949, Johnny Long Orch. 1940, Charlie Spivak Orch., The Titan Hot Five 1996, etc.

A G⁷ F^{#7} F⁷ E⁷ E^{b7} D⁷ G⁺⁷

Moon - light on the Gan - ges, My

C C⁶

lit - tle Hin - doo. When I

Dm⁷ G⁶ E⁷

whis - pered love's sweet mel - o - dy, All our

Am⁷ D⁷ G G^o G

dreams and our schemes came true.

Everybody play rhythm of melody - 4 bars:

B G⁷ F^{#7} F⁷ E⁷ E^{b7} D⁷ G⁺⁷

Some - day on the Gan - ges, I'll

C C⁺⁷ F C⁺⁷ F

meet you once more, And I'll

F Fm C A⁷

kiss you and ca - ress you, Where the

Dm⁷ G⁷ C Fm⁶ C

wa - ters kiss the si - lent shore.

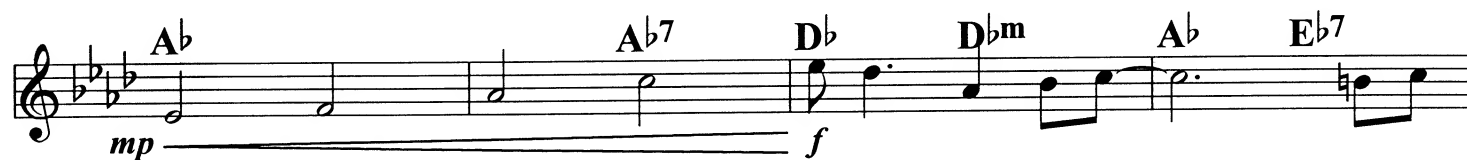
Tag:

G⁷ F^{#7} F⁷ E⁷ E^{b7} D⁷ G⁺⁷ C

Drum Roll - Piano Roll - Sustained Bass:

Time:

C



Back to "B" for Solos:

Tag:



rit.

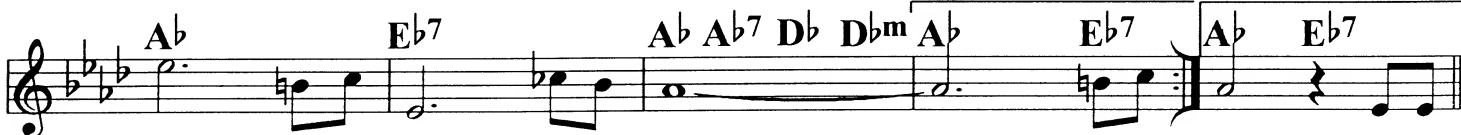
The Storyville Blues

The Firehouse Jazz Band

Listed as "Traditional - PD" on Good Time Jazz recordings (Murphy's & FH5)

Rec: Bunk Johnson & His Superior Jazz Band (w/ George Lewis, etc.) 1942, Turk Murphy's Jazz Band 1950, The Firehouse Five Plus Two 1958, etc.

Concert Pitch



No Repeat 1x - Take 2nd Ending - On to "C"

Trouble In Mind

The Firehouse Jazz Band

Richard M. Jones - 1926

Jones (1889-1945) was piano player in the houses of Storyville at age 19, went on to work with King Oliver, Piron, Celestin, etc. He was executive with Decca Records later. Rec: Bertha "Chippie" Hill 1926, Richard M. Jones (Lee Collins-tp) 1933, Jay McShann (voc. Julia Lee), Humphrey Lyttelton (British bandleader), Victoria Spivey 1936, Lucky Millinder (voc. Sister Rosetta Tharpe) 1941, etc.

Concert Pitch

Slow Blues

Trou-ble in mind, I'm blue, but I won't be blue al-ways, for the
I'm gon-na' lay my head on some lone-some rail-road line, Let the

sun will shine in my back door some-day. Trou-ble in
"Two-nine-teen" train ease my trou-bled mind. Trou-ble in

mind, mind, that's true, I have al-most lost my mind. Life
mind, I'm blue, My poor heart is beat-ing slow. Nev-er

ain't worth liv-in', had no trou-ble feel like I could die. I'm gon-na'
in my life be-fo'.

Hotter Than That

The Firehouse Jazz Band

Considered to be one of Louis' best up-tempo recordings of this era, the 3rd chorus was a scat vocal.

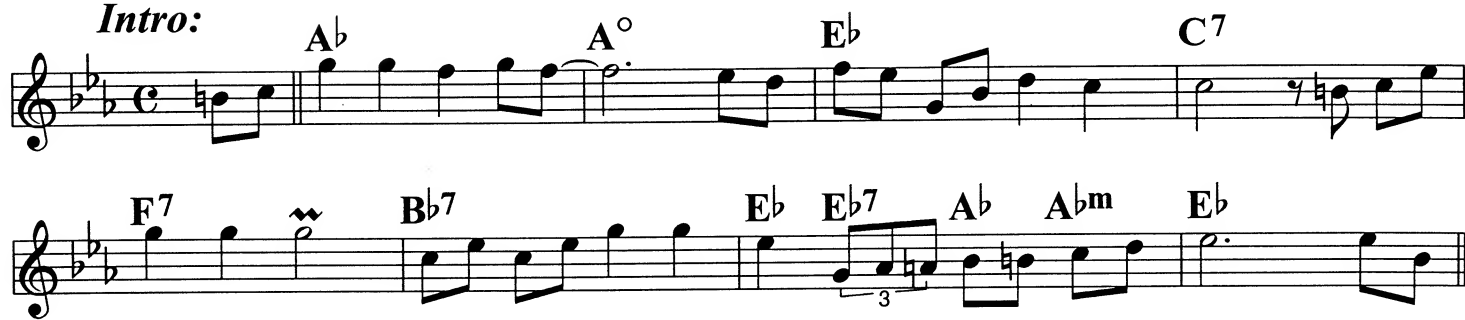
Louis Armstrong - 1927

Rec: Louis Armstrong (with an 11-piece band including Earl Hines, J. St. Cyr, Lonnie Johnson, Kid Ory, J. Dodds, etc.) 1927, Louis Armstrong (with Trummy Young, George Barnes, B. Deems, etc.) 1957.

366

Concert Pitch

Intro:



A



B



367

Davenport Blues

The Firehouse Jazz Band

Concert Pitch

Medium tempo

Bix Beiderbecke - 1925

Rec: Bix & His Rhythm Jugglers (a 6-piece band including Tommy Dorsey, no bass) 1925, The Charleston Chasers (w/ J. Dorsey) 1927, Red & Miff's Stompers 1927, Adrian Rollini (w/ Goodman) 1935, Yank Lawson (on V-disk), Bunny Berigan 1938, Jimmy McPartland, Tommy Dorsey Orch. 1939, etc.

Verse:

A

The musical score for the Verse section of 'Davenport Blues' is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. The melody is composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff: E-flat (first measure), E-flat7 (second measure), A-flat (third measure), and A-flat (fourth measure). The second staff continues the melody, with chord symbols E-flat (first measure), F7 (second measure), and B-flat7 (third measure). The third staff continues the melody, with chord symbols E-flat (first measure), E-flat7 (second measure), and A-flat (third measure). The fourth staff continues the melody, with chord symbols E-flat (first measure), F7 (second measure), and B-flat7 (third measure). The score ends with a double bar line.

Chorus:

B

Measures 1-4 of section B. Chords: Eb, Ab, Gb° (first two notes), Bb7, Eb, Eb7, C7.

C

Measures 1-2 of section C. Chords: Eb, Ab, Gb° (first two notes), Bb7, Eb, Eb7, G7.

Stop Time - 4 Bars:

Measures 1-4 of the Stop Time section. Chords: Eb, Eb7, Ab, A°, Eb, Bb7, Eb, Ab7, Eb.

The "Chorus" melody is shown here with lyrics in a very "straight" format. It should be played, however, in the hot style of Bix's 1927 recording. Cornetists should embellish the lead part in this manner.

Chorus:

B *G7*

I nev - er knew my gal would do me that way.

C7

I nev - er thought that she would leave me some day.

F7 *F+*

For now there's noth - ing I can do or can say, I'm all a -

Bb *F+* *Bb* *D7*

lone, I might have known it.

C *G7*

I thought she loved me like a sweet ma - ma should.

C7

She got am - bi - tious and she left me for good.

F7

I'm just as lost as an - y babes in the wood, since my

Bb *Gb7* *Bb* *Gb7* *Bb* *Fine*

best gal turned me down.

To play this song in a manner similar to the Beiderbecke version:

Next to last chorus (after solos):

Play first line of "B" at half-tempo, with a blues feel.

Play 2nd line of "B" at original tempo.

3rd line at half-tempo, and continue to alternate.

Play last 1 & 1/2 lines of "C" at half-tempo, Jump to "Coda" at double-time "a tempo", Back to "B" for Out Chorus.

Coda:

Double-time "a tempo":

Lead-in to "B" for Out Chorus:

Bb

Back to "B"

Since My Best Gal Turned Me Down

The Firehouse Jazz Band

Concert Pitch

Howard "Howdy" Quicksell & Ray Ludwig - 1927
Quicksell was banjoist with Jean Goldkette Orch.,
Beiderbecke, Trumbaur, etc. Also wrote "Sorry".
Ludwig played trumpet on some of Bix's sessions
c. 1930, such as "I'll Be A Friend With Pleasure".
Rec: Bix Beiderbecke 1927, Pee Wee Russell,
Gene Krupa 1938, Jimmie Lunceford Orch.
(Sy Oliver arr.) 1934, etc.

Verse:

A

B \flat B \flat /F G $^{\circ}$ F 7 /A B \flat

Bass walk-up:

B \flat B \flat /F G $^{\circ}$ F 7 /A B \flat B \flat 7

E \flat B \flat A 7 A \flat 7 G 7

C 7 F 7

New Orleans Joys

The Firehouse Jazz Band

Jelly Roll Morton

Rec: Jelly Roll Morton 1923,

Lu Watters' Yerba Buena Jazz Band 1950,

Dukes of Dixieland (w/ Danny Barker) 1991, etc.

Concert Pitch

Unison intro (5 bars):



Out Chorus:

C

B \flat B \flat 7 E \flat B \flat B \flat 7

E \flat B \flat

F7 B \flat E \flat 7 B \flat F7

Tag:

Unison:

B \flat

WALKIN' THE DOG

The Firehouse Jazz Band

Shelton Brooks - 1917

Brooks also wrote "Some of These Days" (1910), "The Darktown Strutters Ball" (1917), "Rufe Johnson's Harmony Band" (1914), etc.

Rec: Carmichael's Collegians (Hoagy Carmichael on piano, cornet, & vocal) 1928,

Eddie Lang & His Orch. (Hoagy, Mildred Bailey, Secrest, Friedman, Rank) 1929,

James P. Johnson's Blue Note Jazzmen (Sidney DeParis, Vic Dickinson) 1944,

Pete Daily's Dixieland Band, Ovie Alston (Claude Hopkins) 1938, Bunny Berigan 1938, etc.

"Walkin' the Dog" was a popular dance, mentioned in several other songs.

Concert Pitch

A

Now lis - ten Hon - ey 'bout a new dance craze; Been 'rig - i - na - ted for a - bout ten days. It's
You all were craz - y 'bout the "Bun - ny Hug", Most ev - 'ry - bod - y was a "Tan - go bug!" But
there, now, "It's a bear!" And it's a new step, a fun - ny two - step.
The fun - ny Dog walk is all the town talk.

In ev - 'ry cab - a - ret and danc - ing hall, You see them do - ing it, yes, one and all. If you'll
In ev - 'ry pri - vate home this dance is known. I called a friend of mine up on the phone, Hear - ing
just on give me a chance, I'll in - tro - duce this dance:
on his Gram - o - phone: This "Dog - gone" rag - gy tone:

B

Get 'way back, and snap your fin - gers, Get o - ver Sal - ly, one and all.
Grab your gal, and don't you lin - ger, Do that slow drag 'round the hall.
Do that step, the "Tex - as Tom - my", Drop! Like you're sit - ting on a log. Rise
slow, that will show, the dance called "Walk - in' the Dog".

Solos at "B":

Atlanta Blues

(Make Me One Pallet On Your Floor)

The Firehouse Jazz Band

W. C. Handy & Dave Elman - 1923
 Rec: Sara Martin (w/ Clarence
 Williams' band) 1924, Eddie Condon's
 Jazz Band, Louis Armstrong & His
 All-Stars (Trummy, etc.) 1954, etc.

371

Concert Pitch

A Verse:

Up at Five Points talk - ing Dad - dy an' the me, Just him and me.
 In At - lan - ta, six long months to do the grind, The Geor - gia grind.

Just one square a - way from old all he Peach Tree, Peach Tree. Pos -
 Won - der if he's miss - ing all he left be - hind, left be - hind. For

ses - sion's nine points of the law, it used to be, it used to be.
 when I left him I said, Dad - dy I am through, I'm through with you.

Five and nine are four - teen points, and yet they took my man from me.
 Now the name At - lan - ta makes me feel so blue, I'm feel - ing blue.

B Chorus:

I know that I'd be sat - is - fied,
 Give ev - 'ry - bod - y my re - gards,

If I could I grab a train and the ride.
 Comin' if I have to ride the rods.

If I make At - lan - ta with no place to go, Just
 I'll grab me an arm - ful of train be - fore you know, So

make me one pal - let on your flo'.
 make me one pal - let on the flo'.
 (a)

Solos at "B":

Patter:

Au - burn Av - e - nue is where I'll go to lose, Those

A. T. at AT - L - A - N - T - A Blues. At - lan - ta Blues.

My Baby

The Firehouse Jazz Band

L. Johnson

Rec: State Street Ramblers 1928

(w/ pianist Jimmy Blythe [1899-1931]

who worked with Johnny Dodds,

Ma Rainey, Trixie Smith, etc.)

Transcribed by "Banjo Bob" Stevens

Concert Pitch

Intro:



Verse:



Bass:



Solos here after playing entire page:

C

Chords: Eb, C7, F7, Bb7, Eb, C7, F7, Bb7, G7, C7, C+, C7, F7, Bb7, Bb7, Eb.

Break - 2 Bars:

No Repeat 1x:

After last solo - play "A" to end (no repeats):

D

Chords: Eb, C7, F7, Bb7, Eb, C7, F7, Bb7, G7, C7, C+, C7, F7, Bb7, Bb7, Eb.

Banjo Break:

etc:

fine

Back to "C" for Solos:

373

You've Been A Good Ol' Wagon (But You Done Broke Down)

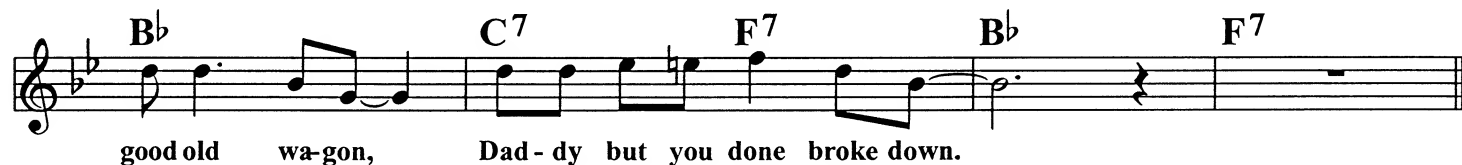
The Firehouse Jazz Band

L. Johnson - 1924

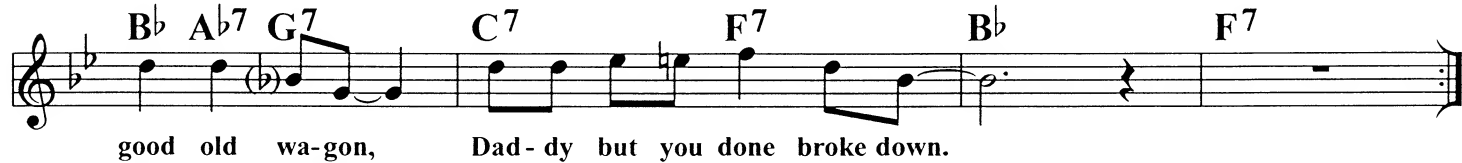
Rec: Bessie Smith (w/ Louis Armstrong, cnt.
& Fred Longshaw, pno.) 1925, Pat Yankee, etc.

Concert Pitch

A



B



You're A Million Miles From Nowhere

(When You're One Little Mile From Home)

374

The Firehouse Jazz Band

Walter Donaldson - 1919

Lyrics: Sam Lewis & Joe Young

(Donaldson also wrote "My Blue Heaven", "My Buddy", "Carolina In the Morning", "Yes Sir, That's My Baby", "At Sundown", "Makin' Whoopee", "Changes", etc.)

Concert Pitch

A

You're a mil - lion miles from no - where, when you're

one lit - tle mile from home. It's the

song of moth - er's tears, That keeps

ring - ing in your ears. You just

B

leave the gates of heav - en, When you

leave Moth - er's arms to roam. You're a

mil - lion miles from no - where, When you're

one lit - tle mile from home. You're a

Chords: Gm7, C7, FMaj7, Ab°, C7/G, C7, F, Gm7, C7, Bb/F, Am/C, F, Ab°, Gm7, C7, FMaj7, Ab°, C7, Em7(b5), A7, Bm7, C°, A7/C#, D7, Gm, G7, G#°, F/A, Ab°, C7/G, C7, F, Bb7, F

Frankie & Johnnie

The Firehouse Jazz Band

Concert Pitch

Traditional folk ballad with hundreds of verses. Carl Sandburg said that this is America's "Classical gutter song". The modern version was not published until 1912 according to Sigmund Spaeth. Rec: Fate Marable's Society Syncopators (a 10-piece New Orleans band which played aboard the "S. S. Capitol") 1924, Ted Lewis Orch. 1927, King Oliver Orch. 1929, Tiny Winters & His Bogey Seven (British) 1936, etc.

Frank - ie and John - nie were lov - ers.
Frank - ie went down to the cor - ner,

Oh, Lord - y how buck - they could love! They
Just for a buck et of beer. She

swore to be true to each oth - er, Just as
said to the fat bar - ten - der, "Has my

true as in the stars a - bove. He was her
lov - in - est man been here? He was my

man, But he done her wrong.
man, But he's done me wrong".

3.
"I don't want to cause you no trouble, I don't want to tell you no lie,
But I saw your man 'bout an hour ago with a gal named Alice Bly.
And if he's your man, he's a-doin' you wrong.
4.
Frankie went down to the pawnshop. She bought herself a big forty-four.
She aimed it at the ceiling, shot a big hole in the floor.
"Where is my man? He's doin' me wrong".
5.
Frankie went down to the hotel. She rang the hotel bell.
"Get out of my way, all you floozies, or I'll blow you straight to Hell.
I want my man, who is doin' me wrong".
6.
Frankie looked over the transom, and found, to her great surprise,
That there in the room sat Johnnie, a-lovin' up Alice Bly.
He was her man, but he was doin' her wrong.
7.
Frankie threw back her kimono, She pulled out her big forty-four.
Root-a-toot-toot, three times she did shoot, right through that hardwood door.
She shot her man, 'cause he was doin' her wrong.
8.
Johnnie he grabbed off his Stetson, "Oh, good Lawd, Frankie, don't shoot!"
But Frankie put her finger on the trigger, and the gun went root-a-toot-toot.
He was her man, but he was doin' her wrong.
9.
"Roll me over easy, roll me over slow.
Roll me over easy, boys, 'cause my wounds they hurt me so.
I was your man, but I was doin' you wrong".
10.
"Oh, bring on your rubber-tired hearses. Oh, bring on your rubber-tired hack.
They're takin' your man to the graveyard, and they ain't gonna' bring him back.
He was your man, but he was doin' you wrong".
11.
"Oh, bring 'round a thousand policemen, bring 'em around today.
To lock me in that dungeon, and throw the key away.
I shot my man, 'cause he was doin' me wrong".
12.
This story has no moral, this story has no end.
This story only goes to show that there ain't no good in men.
They'll do you wrong, just as sure as you're born.

376

You've Got To See Mamma Ev'ry Night (Or You Can't See Mamma At All)

The Firehouse Jazz Band

Billy Rose & Con Conrad - 1923

Rec: Dolly Kay, Billy Murray & Aileen Stanley,
Mamie Smith, Sophie Tucker, and Gene Fosdick
(with Phil Napoleon on cornet), all recorded in 1923.
Sophie Tucker ("The last of the red hot mammas")
had the best known version.

Concert Pitch

The musical score is written for a single melodic line in treble clef, 4/4 time. It consists of four staves of music with lyrics underneath. Chord symbols are placed above the notes. The first staff begins with a repeat sign. The second staff ends with a double bar line. The third staff continues the melody. The fourth staff ends with a repeat sign. The lyrics are: "You've got to see Mam-ma ev-'ry night, Or you can't see Mam ma at all. You've got to kiss Mam-ma, Treat her right, Or she won't be home when you call. If you want my com-pan - y, You can't fif - ty fif - ty me. You've got to see Mam-ma ev - 'ry night, Or you can't see Mam-ma at all."

Chord symbols: G⁺, C, G⁺, C, B^b7, A⁷, D⁷, G⁷, C, G⁺, C, G⁺, C, B^b7, A⁷, G, D⁷, G, G⁷, C⁷, F⁷, F[#]°, C, G⁺, C, B^b7, A⁷, D⁷, G⁷, C, G⁺.

Lyrics:
You've got to see Mam-ma ev-'ry night, Or you can't see Mam ma at all. You've got to
kiss Mam-ma, Treat her right, Or she won't be home when you call.
If you want my com-pan - y, You can't fif - ty fif - ty me. You've got to
see Mam-ma ev - 'ry night, Or you can't see Mam-ma at all.

Indian Love Call

The Firehouse Jazz Band

Rudolf Friml - 1924

Lyrics: Otto Harbach & Oscar Hammerstein II
For operetta "Rose-Marie", also 1936 movie
with Nelson Eddy & Jeanette McDonald.

Rec: Paul Whiteman 1925, Leo Reisman 1925,
Artie Shaw Orch. 1938, Slim Whitman 1951,
Louis Armstrong (w/ Gordon Jenkins Orch.).

377

Concert Pitch

A **B \flat 7** **E \flat**

When I'm call - ing you - oo - oo - oo - oo - oo - oo, Will you an - swer

B \flat 7 **E \flat**

too - oo - oo - oo - oo - oo.

Bass:

G7 **Cm**

That means I of - fer my love to you, to be your own.

F7 **A \flat m** **B \flat 7** **Break:**

If you re - fuse me, I will be blue, And wait - ing all a - lone. But if when you

B **B \flat 7** **E \flat**

hear my love call ring - ing clear, And I hear your

E \flat 7 **A \flat**

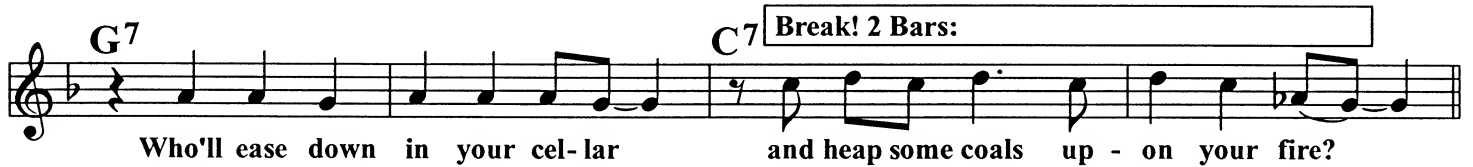
An - swer - ing ech - o so dear.

A \flat m **E \flat**

Then I will know our love will come true, You'll be - long to

B \flat 7 **E \flat** **A \flat m6** **E \flat** **Break:**

me, I'll be - long to you!

Chorus:

Sadie Green

The Vamp of New Orleans

The Firehouse Jazz Band

Concert Pitch

Gilbert Wells & Johnny Dunn - 1926

Rec: Joe Candullo Orch. 1926,

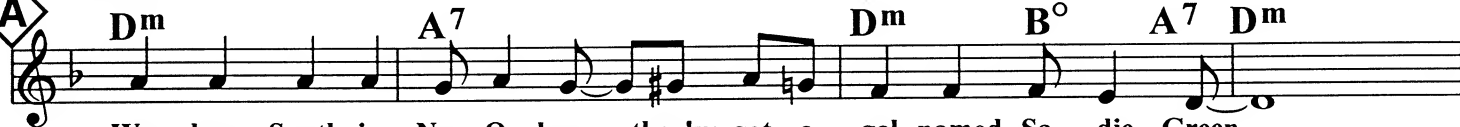
Ole Olsen (Henry Levine, trpt.) 1926,

The Goofus Five (Adrian Rollini) 1926

Intro:



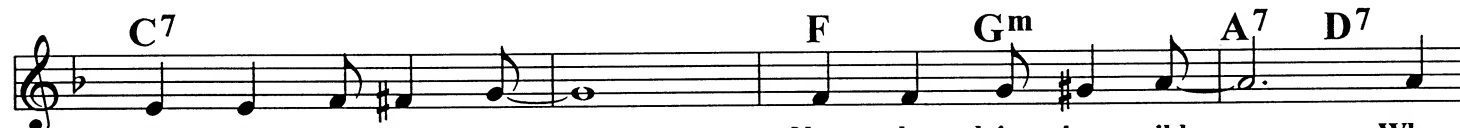
Verse:



Way down South in New Or-leans they've got a gal named Sa - die Green.
Way down South in New Or-leans Oh ev - 'ry - bod - y knows her well.



All the fel - lows rave a - bout this pret - ty lit - tle queen. She
Ev - 'ry - bod - y talks a - bout this pret - ty lit - tle belle. She



vamps them one and all, Near - ly drives 'em wild. When
steals the show a - way, Vamps them all you bet! When



she walks by, the Moth - ers cry, "Fire - man save my child!"
she walks by, the fel - lows cry, "Fire - men spread your net!"

Chorus:

B

F D \flat 7 C7 F D \flat 7 C7

Sa - die Green, the vamp of New Or - leans,
Sa - die Green the vamp of New Or - leans,

F D \flat 7 C7 F B \flat 7 F A7

Has more beaus than the Na - vy has ma - rines.
Has more beaus than old Bos - ton has baked beans.

Dm A7 Dm A7

When she starts to shake her hip, Cap - tain, Cap - tain, sink your ship!
When she starts to dance, Oh Gee! Moth - er pin a rose on me!

G7 C7 E \flat 7 D \flat 7 C7

If she starts to vamp, Oh Gosh! Ma - ma burn my mack - in - tosh!
She makes bald men tear their hair, Hold her "Newt" don't let her "rare".

C

F D \flat 7 C7 F F7

Since this vamp - in' ba - by came to town,
Since this vamp - in' ba - by came to town,

B \flat A7

She's turned ev - 'ry - thing right up - side - down.
She's turned ev - 'ry - thing right up - side - down.

D7 G7

Oh! Boy! Full of speed, What she has - n't got she does - n't need!
Oh Boy! What a catch, she's got big brown eyes and feet to match!

F D7 G7 C7 F C7

What a queen, Sa - die Green, the Vamp of New Or - leans.
What a queen, Sa - die Green, the Vamp of New Or - leans.

Gone

Thomas "Fats" Waller

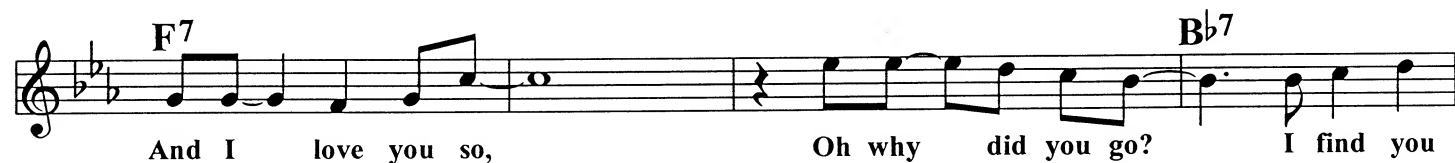
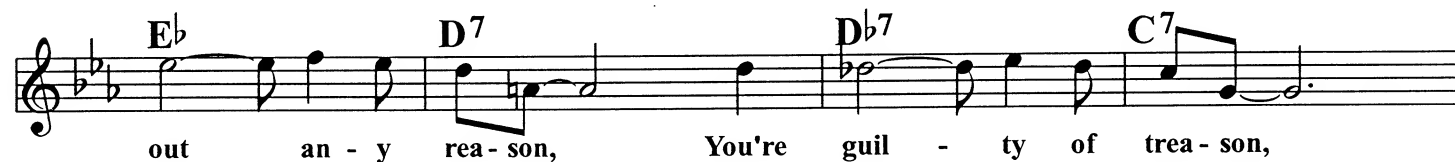
Transcribed by "Banjo Bob" Stevens

Concert Pitch

Intro:



Verse:



Chorus:

B $E\flat$ Cm Gm $E\flat 7$

gone, with-out a warn - ing, gone, left with the dawn - ing,

$A\flat$ $F 7$ $B\flat 7$ $E\flat$ $C 7$ $F 7$ $B\flat 7$

gone, just like a thief at night. Yes,

$E\flat$ Cm Gm $E\flat 7$

love, where have you gone to love, you make me so blue

$A\flat$ $F 7$ $B\flat 7$ $E\flat$ $A\flat$ A° $E\flat/B\flat$ $E\flat 7$

love, noth - ing but grief in sight. If you could

C $A\flat$ A° $E\flat$ $B\flat^+$ $E\flat$

on - ly see lone - ly me, may - be you'd re - turn to - day.

Cm $C 7$ $F 7$ $B\flat 7$

If you don't, and you won't, I will quiet - ly waste a - way. Yes,

$E\flat$ Cm Gm $E\flat 7$

gone, leav - ing me sor - row, gone, Hop - ing to - mor - row

$A\flat$ $F 7$ $B\flat 7$ $E\flat$ $A\flat m 6$ $E\flat$ $B\flat 7$

you no long - er will be gone.

Baby Won't You Please Come Home

The Firehouse Jazz Band

Clarence Williams & Charles Warfield - 1919
 Rec: Bessie Smith 1923, Eva Taylor (w/ Clarence Williams, pno.), Clarence Williams' Blue Five 1928, Mills Brothers 1932, All-Star Stompers (Wild Bill, Bertha "Chippie" Hill, voc.), Sidney Bechet 1941, McKinney's Cotton Pickers 1930, Pee Wee Russell, Frankie Trumbauer 1929, etc.

Concert Pitch

Verse:

A

I've got the blues, I feel so lone - ly, I'd give the world if I could on - ly
 make you un - der - stand. It sure - ly would be grand.
 I'm goin' to tel - e - graph you ba - by, Ask you won't you please come home, 'Cause
 when you're gone I'm all for - lorn, I wor - ry all day long:

Chorus:

B

Ba - by won't you please come home, 'Cause your mam - ma's all a - lone.
 I have tried in vain, nev - er no more to call your name.
 When you left you broke my heart, Be - cause I nev - er thought we'd part. Ev - 'ry
 hour in the day, you will hear me say, Ba - by won't you please come home.

You Can Depend On Me

The Firehouse Jazz Band

382

Concert Pitch

This version similar to the Bob Scobey arr.

Charles Carpenter-Louis Dunlap-Earl "Fatha" Hines - 1932
Rec: Louis Armstrong & His Orchestra - Nov. 1931,
Earl Hines & His Orchestra 1940, Orrin Tucker Orch.
(w/ Wee Bonnie Baker, voc.) 1941, Fletcher Henderson
Orch. 1936, Count Basie Orch. 1939, Dinah Washington,
Brenda Lee 1961, Ralph Sutton 1984, Bob Scobey's
Frisco Jazz Band 1955, etc.

A

Though you say we're through, I'll al - ways love you, And

you can de - pend on me. Though

some - one you've met, Has made you for - get, You

know you can count on me. I

B

wish you suc - cess, Loads of hap - pi - ness, But

I must con - fess, I'll be lone - ly. If

you need a friend, I'm yours to the end, And

you can de - pend on me. Though

Chorus:

C

B \flat **F7** **Break only for Vocal:**
 Rag - time Ro - sie ragged the Ros - a - ry, (Deacon Alexander started in to reprimand her)

B \flat **F7** **Break only for Vocal:**
 Then he turned a - round on - ly to see: (That instead a' prayin' Rosie got the folks to swayin')

B \flat **B \flat 7** **E \flat**
 To that tune so sweet, It was such a treat,

C7 **F7**
 It charmed their feet and set 'em danc - in' and pran - cin' to the

D

B \flat **F7** **Break only for Vocal:**
 Rag-time two - step till that Par - son Lee, (Why, he forgot the sermon and began to talk in German)

B \flat **B \flat 7** **E \flat** **F7** **F $^+$**
 List - nin' to that low-down mel - o - dy. Then he said "I

B \flat **B \flat 7** **E \flat** **E $^\circ$**
 want you folks to know that this ain't no min - strel show" When

B \flat **C7** **F7** **B \flat** **E \flat 7** **B \flat**
 Rag - time Ro - sie ragged the Ros - a - ry.

When Ragtime Rosie Ragged The Rosary

The Firehouse Jazz Band

383

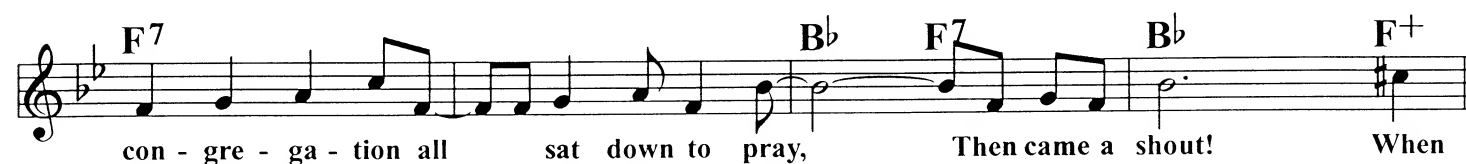
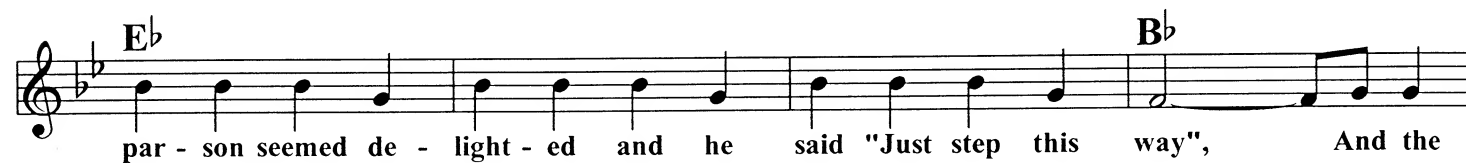
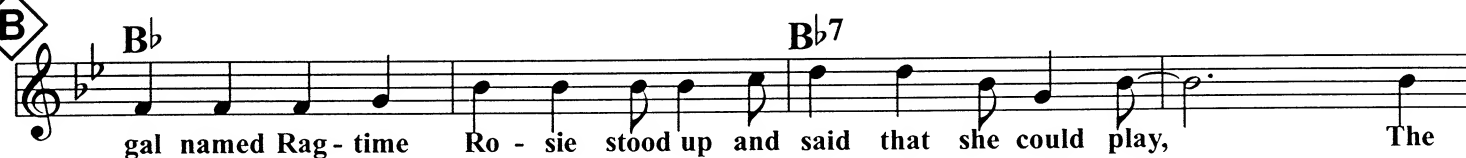
Concert Pitch

Lewis F. Muir - Lyrics by Edgar Leslie - 1911
 Leslie also did: For Me And My Gal 1917,
 Among My Souvenirs 1927, Kansas City Kitty 1930,
 'Tain't No Sin 1930, Moon Over Miami 1935,
 Take Me To the Land of Jazz, etc.
 Muir wrote: Ragtime Cowboy Joe 1912,
 Waiting For the Robert E. Lee 1912.

Intro:



Verse:



Chorus:

C

na - tion is the thief of time", So all the wise owls say, "One
 stitch in time may save nine", To-mor-row's not to-day. And if you
 put off, Some-bod - y's bound to lose.

D

I'd be his, he'd be mine, And I'd be feel - ing gay.
 Left a-lone to grieve and pine, My best friend's gone a - way, He's gone and
 left me The Hes - i - ta - ting Blues.

The Hesitating Blues

The Firehouse Jazz Band

W. C. Handy - 1915

Rec: Muggsy Spanier (w/ Irving Fazola) 1942,
Carl Fenton Orch. (w/ Benny Krueger, Al
Bernard, & J. Russell Robinson) 1927,
Louis Armstrong & His All-Stars (Trummy, etc.)
1954, Lena Horne, etc.

Concert Pitch

Verse:



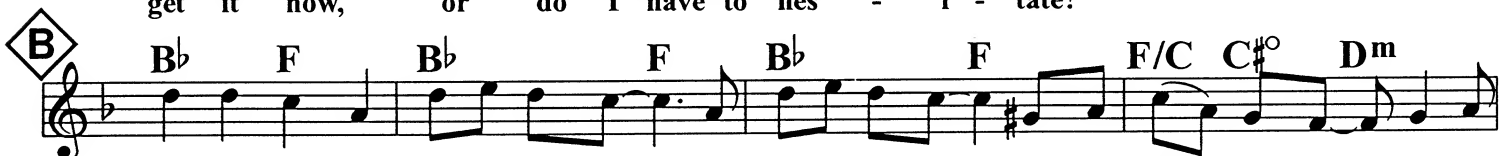
Hel-lo Central, what's the mat-ter with this line? I want to talk to that High Brown of mine. Tell me
Sun-day night my beau pro-posed to me. Said he'd be hap-py if his wif-ie I'd be. Said he,
If I was whis-key, and you were a cup, I'd dive to the bot-tom and nev-er come up, Oh,



how long will I have to wait? Please give me
"How long will I have to wait? Come be my
How long do I have to wait? Can I



2 - 9 - 8, Why do you hes - i - tate?
wife my Kate, or do Why do you hes - i - tate?
get it now, do I have to hes - i - tate?



What you say, can't talk to my Brown? A storm last night blew the wires all down. Tell me
I de-clined him just for a stall, He left that night on the Can - non Ball. Hon-ey,
I had a wo-man, She was tall. She make me think 'bout my par - a - sol. Oh,



how long will I have to wait? Oh, won't you
how long will I have to wait? Will he
How long do I have to wait? Can I



tell me now, Why do you hes - i - tate?
come back now, Or will he hes - i - tate?
get it now, do I have to hes - i - tate?

Pick-ups to Chorus: "Pro-cras-ti -

The first 2 verses are original, the 3rd is from Jelly Roll Morton's famous "Library of Congress" recording in the late '30's.

Jelly added verses from "Winin' Boy" and other songs.

*The Chorus of "Hesitating Blues" is often omitted completely.

More "Jelly Roll" lyrics:

4. Mama, Mama, look at Sis, she's out on the levee doin' the double twist (or the "Turtle Twist", one of Jelly's songs)
Oh, How long.....

5. She said "Come in here you dirty little sow, you tryin' to be a bad girl, you don't know how", Oh, How long.....

6. Touch my bonnet, touch my shawl, do not touch my waterfall, Oh How long.....

Strut Miss Lizzie

The Firehouse Jazz Band

Turner Layton & Henry Creamer - 1921

(Also wrote "After You've Gone" 1918,

"Way Down Yonder In New Orleans" 1922)

Rec: Irving Mills & His Hotsy Totsy Gang 1931,
Graeme Bell's Jazz Band (Australian), etc.

Concert Pitch

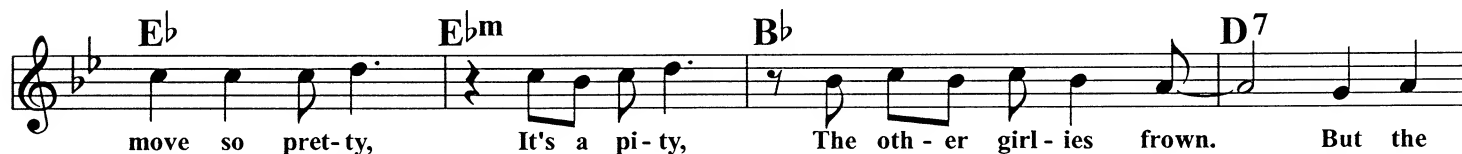
Intro:

Voo-Doo Drums - 3.5 Bars:

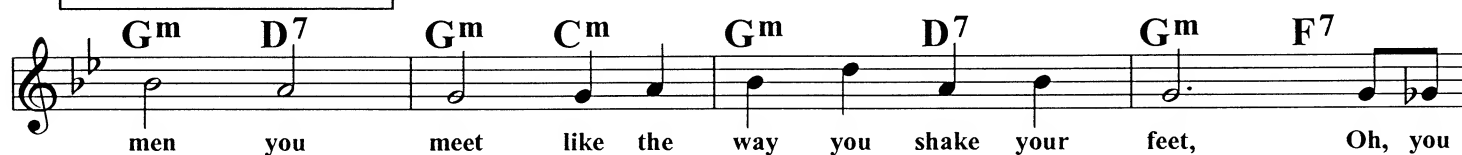


Won't you

Chorus:



Voo-Doo Drums - 4 Bars:



Vocal to "C":

(I'll bet you've got the cutest little strut in town!)

Patter:

C

down the street, By the school, Pat your feet you step-pin' fool.

Strut your stuff, use your "Kerch", Trot your toot-sies by the church.

Thru the al-ley, Dodge the cans, Shake Miss Sal - ly's pots and pans.

Cool your dogs we're com-in' thru, Get set for Len-ox Av - en - ue. Won't you

Back to "B" for Solos:

386A

I'm Gettin' Sentimental

The Firehouse Jazz Band

C Part

Bassman/Washington - 1932
Tommy Dorsey's Theme Song
(Dorsey played it in D major)
Rec: The Titan Hot Five 1996

A F⁶ E⁷ Am⁷(b⁵) D⁷

Nev- er thought I'd fall, but now I hear love call, I'm

G⁷ C⁷ F F[#]dim⁷ Gm⁷ C⁹

get- tin' sen- ti- men- tal o- ver you.

F E⁷ Am⁷(b⁵) D⁷

Things you say and do, just thrill me thru and thru, I'm

G⁷ C⁷ F⁶ E^b⁶ E⁶ F⁶ Bm⁷(b⁵) E⁷(b⁹)

get- tin' sen- ti- men- tal o- ver you.

B Am⁶ F¹³ E⁷

I thought I was hap- py, I could live with- out love,

Bm⁷ E⁷ Am⁷ A^b⁷ Gm⁷ C⁷

Now I must ad- mit love is all I'm think- in' of.

F E⁷ Am⁷(b⁵) D⁷

Won't you please be kind, and just make up your mind, that

G⁷ C⁷ F F⁷ E⁷(b⁵) E^b⁷ D⁷

you'll be sweet and gen- tle, be gen- tle with me, be-

G⁷ C⁷ F E^b⁶ E⁶ F⁶ C⁷

cause I'm sen- ti- men- tal o- ver you.

I'm Gettin' Sentimental

The Firehouse Jazz Band

386B

C Part

Bassman & Washinhton - 1932

A B \flat 6 A7 Dm7(\flat 5) G7

Nev- er thought I'd fall, but now I hear love call, I'm

C7 F7 B \flat Bdim7 Cm7 F9

get- tin' sen- ti- men- tal o- ver you.

B \flat A7 Dm7(\flat 5) G7

Things you say and do, just thrill me thru and thru, I'm

C7 F7 B \flat A \flat 6 A6 B \flat 6 Em7(\flat 5) A7(\flat 9)

get- tin' sen- ti- men- tal o- ver you.

B Dm6 B \flat 13 A7

I thought I was hap- py, I could live with- out love,

Em7 A7 Dm7 D \flat 7 Cm7 F7

Now I must ad- mit love is all I'm think- in' of.

B \flat A7 Dm7(\flat 5) G7

Won't you please be kind, and just make up your mind, that

C7 F7 B \flat B \flat 7 A7 A \flat 7 G7

you'll be sweet and gen- tle, be gen- tle with me, be-

C7 F7 B \flat A \flat 6 A6 B \flat 6 F7

cause I'm sen- ti- men- tal o- ver you.

Aunt Hagar's Blues

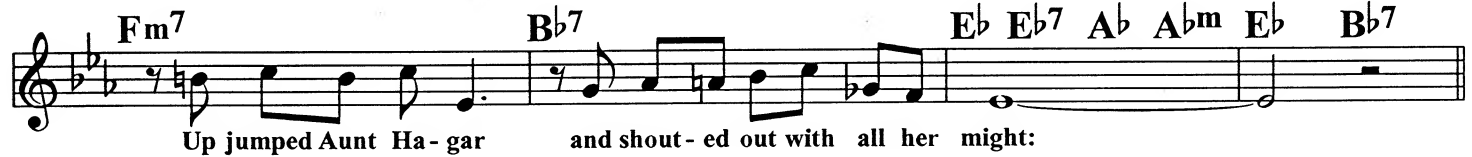
("Aunt Hagar's Children Blues")

Concert Pitch

The Firehouse Jazz Band

W. C. Handy & Lt. J. Tim Brymn - 1921
 Rec: Ted Lewis Orch. (Muggsy, J. Dorsey)
 1930, Paul Whiteman & His Swing Wing
 (J. & C. Teagarden, etc.) 1938,
 Louis Armstrong & His All-Stars 1954, etc.

A



B



C



D

Oh, 'tain't no use you preach-in', Oh, 'tain't no use o' teach-in',

Such jazz-a-pa-tion, such mod-u-la-tion, When my feet say dance, I just can't re-fuse,

When I hear that mel-o-dy they call the blues, Aunt Ha-gar's Chil-dren Blues.

Use "D" for solos, Ritard & fermata last time

Long Gone

(From Bowlin' Green)

The Firehouse Jazz Band

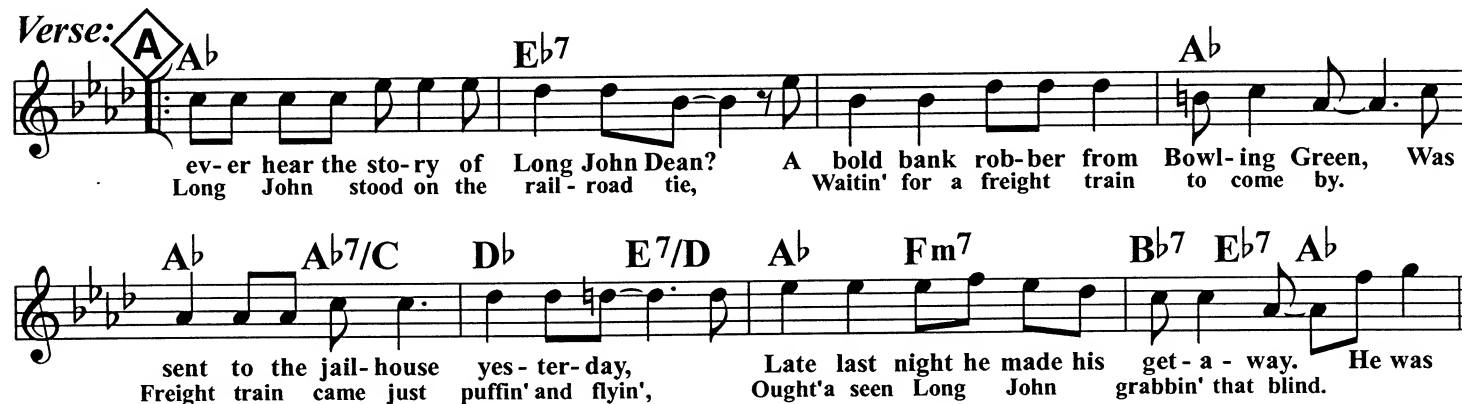
W. C. Handy & Chris Smith - 1920

Rec: Louis Armstrong & His All-Stars 1954,
Pearl Bailey, Ray McKinley Trio, etc.

Intro:



Verse:



Chorus:



Interlude:



To "C" for Vocal or Solos:

C $A\flat$ $E\flat 7$ $A\flat$

They of-fered a re-ward to bring him back, E-ven put blood-hounds on his track.
 They caught him in Fris-co, and to seal his fate, San Quen - tin jailed one ev-'ning late. But
 A gang of men tried to cap-ture Dean, So they chased him with a sub-ma-rine.

$A\flat$ $A\flat 7/C$ $D\flat$ $E 7/D$ $A\flat$ $Fm 7$ $B\flat 7$ $E\flat 7$ $A\flat$

Dog - gone blood-hounds lost his scent, Now no-bod-y knows where Long John went. He was
 out on the o - cean John es-caped, The guard for-got to close the Gol - den gate. John's
 Dean jumped o-ver board,grabbed the sub-ma-rine, And made that gang catch a fly-ing ma-chine. Now he's

D $A\flat$ $Fm 7$ $B\flat m 7$ $E\flat 7$ $A\flat$ $Fm 7$ $B\flat m 7$ $E\flat 7$

Long Gone from Ken - tuck - y, Long Gone, Ain't he luck - y.
 Long Gone from San Quen-tin, Long Gone, and still a' sprint-in'.
 Long Gone and still a' swim-ming, Long Gone, with them mer - maid wo-men.

$A\flat$ $A\flat 7/C$ $D\flat$ $E 7/D$ $A\flat$ $E\flat 7$ $A\flat$

Long gone, and what I mean,
 Long Gone, I'm tell-ing you,
 Long Gone, just like a fish,
 Long Gone John from Bowl-ing Green.
 Shut your mouth and shut mine too.
 My that boy's got some am - bish!

*Often the only "Chorus" lyrics used are the ones at "B" (same as the 1st line of "D").

There are 2 more original Verses, but the lyrics get progressively weaker.

Here Comes My Ball & Chain

The Firehouse Jazz Band

Concert Pitch

Lou Davis & J. Fred Coots - 1929

Rec: The Coon-Sanders Nighthawks 1929,
Bert Lown Orch. 1929, etc.

Verse:

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is accompanied by a series of guitar chords indicated above the staff. The lyrics are written below the staff, with some words split across lines. A diamond-shaped annotation 'A' is placed above the first measure of the first line. The score consists of four lines of music. The first line ends with a repeat sign. The second line ends with a repeat sign. The third line ends with a repeat sign. The fourth line ends with a repeat sign. A box at the bottom right indicates 'Pick-ups to 2nd Verse:'.

Chords: G⁺, A, C, D⁷, G, G⁺, C, D⁷, G, G⁷, C, C^m, G, G/F, E⁷, A⁷, D⁷, G⁺, C, D⁷, G, A⁷, D⁷, G⁺.

Lyrics:

If you lin - ger just a mo - ment, You will get a big sur - prise.
We are al - ways seen to - geth - er, we're as hap - py as can be.

Here comes a sweet some - bod - y who's built to tick - le your eyes.
Just look in back of Ba - by, and you are sure to find me. I have
It is

seen a mil - lion of them, And I know my P's and Q's.
just me and my sha - dow, And no mat - ter where I am,

Please par - don are me while I en - thuse:
We two are just like eggs and ham!

Pick-ups to 2nd Verse:

Chorus:

B **G** **C9**

Eyes like search-lights in the night, Gor-geous teeth and pearl-y white,
Parody: Ask me why she looks so big? 'Cause she eats just like a pig!

G **A7** **D7** **G** **G#°** **Am7** **D7**

Take a look! Here comes my ball and chain.
 Take a look! Here comes my ball and chain.

G **C9**

She's a sun - ny gem to me, Tons of per - son - al - i - ty,
 She looks punk in her short skirts, Ev - 'ry time I look it hurts!

G **A7** **D7** **G** **C7** **G** **G7**

Take a look! Here comes my ball and chain.
 Take a look! Here comes my ball and chain.

C **C** **Cm** **G** **A♭7**

We do a hud - dle when we hit a chair,
 Her hair is phon - ey, Her kiss - es are cold,

A7 **D7**

How she can cud - dle is no one's af - fair!
 This big ba - lo - ney is nine - ty years old!

G **C9**

Looked a - round from pole to pole, Found her in a sug - ar bowl.
 I would take her an - y place, If she had a diff - 'rent face.

G **A7** **D7** **G** **C7** **G** **D7**

Oh, look out! Here comes my ball and chain.
 Take a look! Here comes my ball and chain.

When The Midnight Choo-Choo Leaves For Alabam'

The Firehouse Jazz Band

Concert Pitch

Irving Berlin - 1912

Rec: Arthur Collins & Byron Harlan (popular artists who specialized in "Coon songs") 1913, The Victor Military Band 1913, Bob Scobey's Frisco Jazz Band (voc: Clancy Hayes) 1955, etc.

Verse:

A Eb Bb+ Eb Bb+ Eb

I've had a might-y bu-sy day, I've had to pack my things a - way. Now I'll
The minute that I reach the place, I'm goin' to ov - er - feed my face, 'Cause I

give the land-lord back his rust - y key, The ver - y key, That opened
hav - n't had a good meal since the day I went a - way. I'm goin' to

up my drear-y flat, Where ma - ny wear - y nights I sat, Think - ing
kiss my Pa and Ma, a doz - en times for ev - 'ry star, Shin - ing

of the folks down home who think of me. That is
o - ver Al - a - ba - ma's new mown hay. I'll be

why you'll hear me sing - ing mer - ri - ly; When that
glad e - nough to throw my - self a - way.

Chorus:

B $E\flat$ $B\flat 7$ $E\flat$

mid - night choo - choo leaves for Al - a - bam', I'll be right

$B\flat 7$ $E\flat$

there, I've got my fare. When I

$E\flat$ $B\flat 7$ $E\flat$

see that dust - y - haired con - duc - tor - man, I'll grab him

$F 7$ $B\flat 7$

by the col - lar And I'll hol - ler, "Al - a - bam! Al - a - bam!" That's where you

C $E\flat 7$ $A\flat$

stop this train, That's takin' me home a - gain. Back home where

$C 7$ Fm $B 7$

I'll re - main, Where my hon - ey - lamb am.

$E\flat$ $G 7$ Cm

I will be right there with bells, When that old con - duc - tor yells, "All a -

$B\flat 7$ $E\flat$ $B\flat 7$

board! All a - board! All a - board for Al - a - bam'. When that

391

Aggravatin' Papa

(Don't You Try To Two-Time Me)

The Firehouse Jazz Band

Roy Turk & J. Russell Robinson - 1922

Rec: Original Memphis Five (Phil Napoleon, Signorelli, etc.) 1923, Sophie Tucker 1923, Bessie Smith 1923, etc.

Concert Pitch

Verse:

A

I know a trif - lin' man, They call him "Trif - lin' Sam".

He lives in Birm - ing - ham, 'Way down in Al - a - bam'. Now the

oth - er night, He had a fight with a gal named Man - dy Brymm, And she

plain - ly sta - ted she was ag - gra - va - ted, An she shout - ed out to him:

Chorus:

B

C

Stop Time 4 Bars - Play beats 1 & 4 as marked:

AT THE DEVIL'S BALL

The Firehouse Jazz Band

Concert Pitch

Irving Berlin - 1913

Rec: The Peerless Quartet 1913,

Bob Scobey's Frisco Jazz Band

(voc: Clancy Hayes) 1955, etc.

Verse:

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of eighth and quarter notes, with some rests. Chord symbols are placed above the staff at various points: A (in a diamond), A^m, G⁷, C, E⁷, A^m, D⁷, and G⁷. The lyrics are written below the staff, aligned with the notes.

I had a dream last night, That filled me full of fright: I dreamt that I was with the Dev-il be-low. In his
great big fier - y hall, Where the Dev-il was giv - ing a Ball. I checked my
coat and hat and start-ed gaz-ing at the mer-ry crowd that came to wit-ness the show. And I
must con - fess to you, There were ma - ny there I knew. At the

Chorus:

B **C** **D7**
 Dev - il's Ball, At the Dev - il's Ball, I saw the

G7 **C** **C#°** **G7** **C** **C#°**
 cute Mrs. Dev - il, so pret - ty and fat, Dress'd in a lit - tle red fire - man's hat.

D7 **G7**
 Eph-re-ham, the lead-er man, who led the band last Fall, He play'd the mu-sic at the

C **C** **D7**
 Dev - il's Ball, In the Dev-il's Hall. I saw the

G7 **C** **G7** **C** **C7**
 fun-ni-est dev - il that I ev-er saw, Tak-ing the tick - ets from folks at the door,

F **E7** **A^m** **D7** **D7** **G7** **D7** **G7**
 I caught a glimpse of my moth-er - in - law, Danc-ing with the Dev-il, Oh! the lit-tle Dev-il,

D7 **G7** **C**
 Danc-ing at the Dev-il's Ball. At the

Mandy

The Firehouse Jazz Band
(There's A Minister Handy)

Concert Pitch

Irving Berlin - 1918
 Rec: Van & Schenck 1919,
 Ben Selvin Orch. 1920, Fats Waller 1934,
 Jimmie Lunceford Orch. 1939.
 In 1954 movie "White Christmas"
 (with Bing Crosby & Danny Kaye)
 Transcribed by "Banjo Bob" Stevens

Verse:

A $B\flat$ $E\flat$ $B\flat$ G° F^7 $B\flat$

I was stroll - ing out one eve - ning by the sil - ver - y moon, When I

$B\flat$ $E\flat$ $B\flat$ G^m C^7 F

heard some - bod - y sing - ing a fam - il - iar tune. So I

F^7 $B\flat$ F^7 $B\flat$

stopped a while to lis - ten, Not a word I want - ed to miss. It was

$B\flat$ $E\flat$ $B\flat$ G^m C^7 F^7

just some - bod - y ser - en - a - ding, Some - thing like this: My dar - in'

Chorus:

B $E\flat$ $B\flat$ G^7

Man - dy, There's a min - is - ter han - dy, And it sure would be

C^7 F^7 $B\flat$ $B\flat^7$

dan - dy, If we'd let him make a fee. So don't you

$E\flat$ $B\flat$ G^7

lin - ger, Here's a ring for your fin - ger, Is - n't it a hum -

C^7 F^7 $B\flat$ G° $B\flat$ G°

ding - er? Come a - long and let the wed - ding chimes ring hap - py times for

C^7 F^7 $B\flat$

Man - dy and me.

RED HOT MAMA

394

The Firehouse Jazz Band

Gilbert Wells-Bob Cooper-Fred Rose - 1924

Rec: Sophie Tucker 1924,

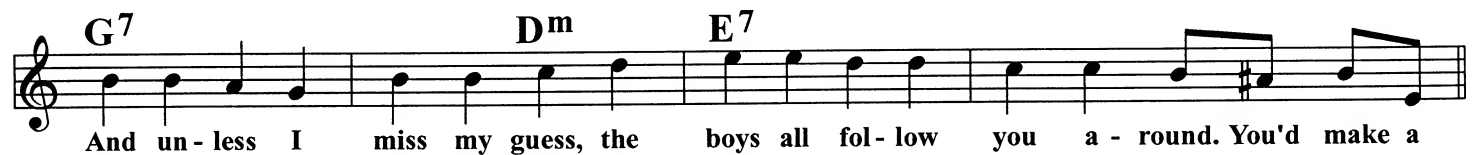
Cliff Edwards (Ukelele Ike) 1924,

Coon-Sanders Nighthawks 1924,

Freddy "Schnicklefritz" Fisher 1937,

Jimmy O'Bryant 1925, etc.

Concert Pitch



395

Sunset Cafe Stomp

The Firehouse Jazz Band

*This version similar to the Lu Watters recording

Concert Pitch

Percy Venable & Louis Armstrong - 1926
Rec: Lu Watters' Yerba Buena Jazz Band
(w/ Scobey, Murphy, Rose, Hayes) 1942,
etc.

**Chorus:**

Verse:

Clarinet solo in Watters' arr.:



Interlude:



Back to "A" for Solos & Out Chorus:

The "Sunset Cafe" was a club owned by Al Capone on Chicago's rough South side. Louis played there in the 1920's while it was managed by Joe Glaser. In 1935 Glaser became Armstrong's life-long personal manager. Glaser steered Louis into performing more popular music and less pure jazz material. As Glaser liked to say, "I made millionaires of both of us".

Skeleton Jangle

The Firehouse Jazz Band

D. J. "Nick" LaRocca - 1918

LaRocca was leader/cornetist in the ODJB.

Rec: ODJB - March 1918 & Sept. 1936,

Pete Daily's Dixieland Band

(w/ Joe Rushton on bass sax), etc.

Concert Pitch

Intro:



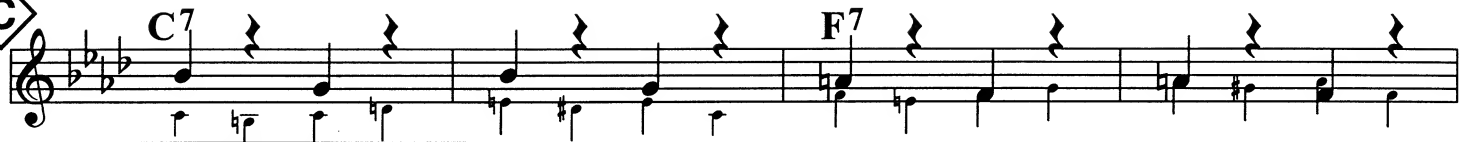
Bass:



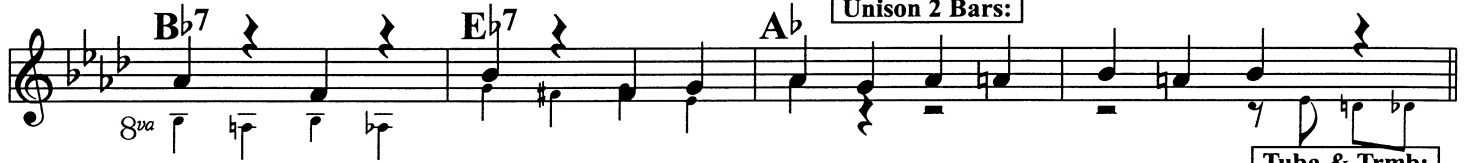
Break:

fine

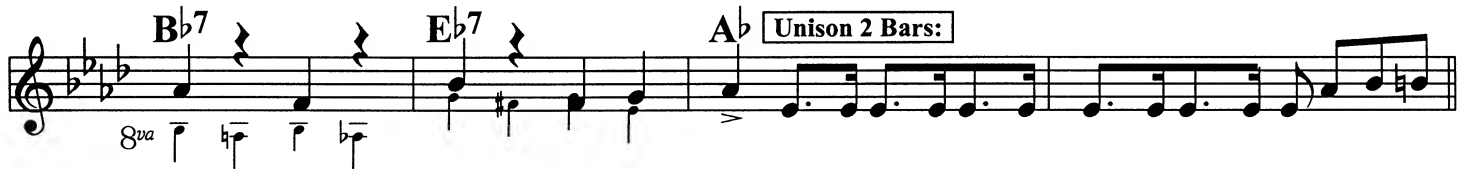
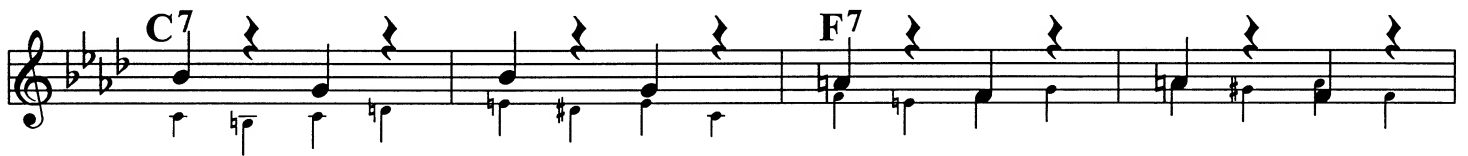
C



Trombone & Tuba - Legato:



Tuba & Trmb:



D



Use "D" for solos if desired - Then play "A" & "B" Out:

It's Tight Like That

The Firehouse Jazz Band

Concert Pitch

Thomas A. Dorsey & H. Whittaker - 1928
 Rec: Jimmie Noone's Apex Club Orch. 1928,
 McKinney's Cotton Pickers 1928, Walter Barnes
 & His Royal Creolians 1929, The Kentucky
 Grasshoppers 1929, Luis Russell's Burning Eight
 (w/ Paul Barbarin) 1929, Louis Armstrong's Savoy
 Ballroom Five (w/ Redman, Hines, Zutty, etc.) 1928,
 The Varsity Seven (w/ George Wettling), etc.

The musical score is written in G-flat major (three flats) and common time. It consists of four staves of music. The first staff begins with a key signature change to G-flat major and a common time signature. The lyrics are: "If you see my gal tell her to hurry home, I ain't had no sleep since he Un- cle Bill came home 'bout half - past - ten, Couldn't find a key so he". The second staff continues the melody with lyrics: "mean no wrong, You know it's tight like that. Aw, it's she's been gone, You know it's tight like that, (It's tight like that!) I mean it's could - n't get in, Aw, it's tight like that, I mean it's". The third staff has lyrics: "tight like that, (It's tight like that!) Hear me talk - in' to ya', tight like that. Hear me talk - in' to ya', Hear me talk - in' to ya'". The fourth staff concludes with the lyrics: "I mean it's tight like that. I mean it's tight like that. I mean it's tight like that." Chord changes are indicated above the staff: A^b, A^b7, D^b7, A^b, E^b7, B^b7, E⁷, E^b7, A^b, and E^b7.

If you see my gal tell her to hurry home, I ain't had no sleep since he
 Un- cle Bill came home 'bout half - past - ten, Couldn't find a key so he

mean no wrong, You know it's tight like that. Aw, it's
 she's been gone, You know it's tight like that, (It's tight like that!) I mean it's
 could - n't get in, Aw, it's tight like that, I mean it's

tight like that, (It's tight like that!) Hear me talk - in' to ya',
 tight like that. Hear me talk - in' to ya',
 Hear me talk - in' to ya',

I mean it's tight like that.
 I mean it's tight like that.
 I mean it's tight like that.

Love Me Or Leave Me

The Firehouse Jazz Band

398

Concert Pitch

Walter Donaldson - 1928

Rec: Ruth Etting 1929, Fats Waller 1929,

Benny Goodman 1934 & 1936, Dinah Shore w/ H. Levine
& His Barefoot Dixieland Philharmonic 1941,

Bob Scobey's Frisco Jazz Band 1955, etc.

A Fm G7 C7 Fm G7 C7

Love me or leave me and let me be lone - ly, You won't be-lieve me, and I love you on - ly, I'd

Ab Bb7 Eb7 Ab Db7 C7

rath-er be lone-ly than hap-py with some - bod-y else. You

Fm G7 C7 Fm G7 C7

might find the night-time the right time for kiss - ing, But night-time is my time for just rem-i - nis - cing, Re-

Ab Bb7 Eb7 Ab Db7 Ab

gret-ting in- stead of for - get- ting with some - bod - y else.

B F7 Bbm F7 Bbm

There'll be no - one un - less that some - one is you.

Eb7 Ab B° Bbm C7

I in - tend to be in - de - pend - ent - ly blue.

Fm G7 C7 Fm G7 C7

I want your love but I don't want to bor - row to have it to-day and to give back to - mor - row, For

Ab Bb7 Eb7 Ab Db7 Ab C7

my love is your love, There's no love for no - bod - y else!

BURNIN' THE ICEBERG

The Firehouse Jazz Band

Map: AABBACC etc.

Jelly Roll Morton - 1929

(Probably composed earlier)

Rec: Jelly Roll Morton, James

Dapogny's Chicago Jazz Band 1993

Concert Pitch

No Stop Time!

A

Trmb. & Clar.

F C7 F7

B \flat B \flat m F

C7 F

B

Splash!

F C7 F7

B \flat B \flat m F

C7 F

After repeat: Play "A" 1x, Skip "B", To "C" for Solos:

Begin Solos - Band play cued riff behind solos:

C

B \flat F7 B \flat B \flat 7 A7 A \flat 7

G7 C \flat C \sharp B \flat F7 B \flat B \flat 7

After solos - On to "D" - Softly:

Stop Time Drum Solo:

Everybody play this lick each time in "D":

Section D: Musical notation for the Stop Time Drum Solo. It consists of four staves of music in B-flat major, featuring a stop time drum solo. The notation includes chords (Bb, F7, Bb, G7, Cm, C#o) and dynamics (p, ff). The melody is written in treble clef, and the drum solo is indicated by a diamond symbol labeled 'D'.

Climax Chorus: Hot ad lib!

Section E: Musical notation for the Climax Chorus. It consists of four staves of music in B-flat major, featuring a climax chorus. The notation includes chords (Bb, F7, Bb, Bb7, A7, Ab7, G7, Cm, C#o) and dynamics (p, ff). The melody is written in treble clef, and the climax chorus is indicated by a diamond symbol labeled 'E'.

The Pearls

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1919 - Copyrighted 1923
Rec: Jelly Roll Morton 1923 & 1927,
Dukes of Dixieland w/ Danny Barker 1991,
Wally Rose 1953, Bob Scobey's Frisco Jazz Band, etc.

Concert Pitch

Intro:

Interlude:**Tuba & Tom-Toms Only:****ALL:**G⁷C^{Maj7}E^{m7}A^mE^mE^{b°}D^{m7}G⁷D^{m7}G⁷

C

D^mE⁷A⁷D^{m7}

G

B⁷E^mD^m

C

D

E

G⁷**Tuba & Tom-Toms Only:****ALL:**G⁷C^{Maj7}G^{m7}C⁷

F

A⁷D^m

F

F^m

C

A⁷D^{m7}G⁷

C

G[°]G⁷**Tag:****Tuba & Tom-Toms Only:****All:**G⁷C⁹

Willie the Weeper

The Firehouse Jazz Band

Concert Pitch

Grant Rymal-Walter Melrose-Marty Bloom 1927
 Rec: Louis Armstrong's Hot Seven 1927,
 Joe "King" Oliver 1927, Doc Cook & His
 Fourteen Doctors of Syncopation 1927,
 George Lewis & His New Orleans Music 1950,
 Turk Murphy's Jazz Band with Lu Watters 1963,
 Bob Scobey's Frisco Jazz Band, Bob Wilber, etc.

A

Have you ev - er heard the stor - y folks of Wil - lie the Weep - er? Wil - lie's oc - cu - pa - tion was a
 Then he went to Lon - don town and bought the Pic - ca - dil - ly, Told the peo - ple that it now be -

chim - ney sweep - er. He had the dream - in' hab - it and he had it bad,
 longed to Wil - lie, He bought the King some gin - ger beer that made him rave,

Lis - ten and I'll tell you 'bout the dreams he had. He dreamed he had a barr'l of dia - mond
 Called him "Un - cle George" and said, "you need a shave". He ram - bled in - to Par - is on a

rings and mon - ey, Ma - mas by the score to love and call him hon - ey.
 gold - en wheeled sleep - er, That's the place that ab - sinthe flows a lit - tle deep - er.

Ev - 'ry - where he went the peo - ple all would say: There's the guy that put the "B" in old Broad - way. Oh Ba - by
 Learned the 'Pa - che dance and just to show his thanks, Tipped the 'Pa - che queen a half a mil - lion francs. Oh Ba - by

B

tell me what would you do If you could

have all your dreams come true? There's some - thing

tells me you'd lock your door, Like Wil - lie the

Weep - er, and cry for more.

Solos at "B":

Hear Me Talkin' To Ya'

The Firehouse Jazz Band

402

Concert Pitch

Louis Armstrong - 1928

Rec: Louis Armstrong's Savoy Ballroom Five

(Jim Robinson-trmb, Don Redman-as, E. Hines, etc.) 1928,

Johnny Dodds' Orch. (Lil Armstrong, Baby Dodds, Honore Dutray) 1929,

Louis Armstrong & His Orch. (Barbarin, "Pops" Foster, etc.) 1939, etc.



Louisiana Fairytale

The Firehouse Jazz Band

J. Fred Coots - 1935

Lyr: Mitchell Parish & Haven Gillespie

Rec: Fats Waller, Taft Jordan & the Mob (Johnny Mince-cl, Teddy Wilson-pno, etc.) 1935, etc.

Transcribed & Arr. by "Banjo Bob" Stevens

Concert Pitch

Intro:


Lead:  **Bb D7 Gm Bb° Bb F7 Bb**

Tromb:  **Bb D7 Gm Bb° Bb F7 Bb**

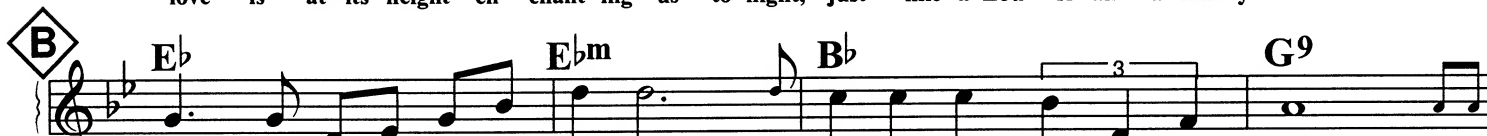
The

A  **Bb Bb7 Eb Ebm**

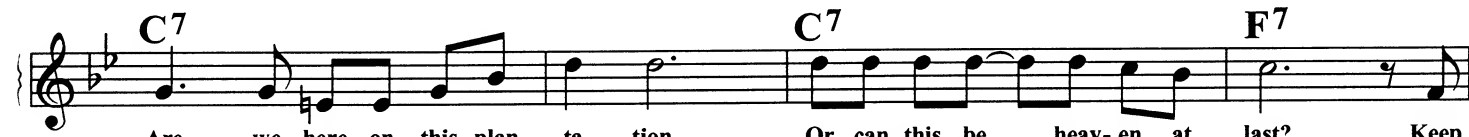
dew is hang-ing dia-monds in the clo-ver, The moon is list-'nin' to the night-in' - gale, And
breeze is soft-ly sing-ing thru the wil-lows, As hand in hand we stroll a-long the trail. And

 **Bb D7 Gm Bb° Bb F7 Bb** **1x Only:**

while we're lost in dreams the world a-round us seems just like a Lou-si-an-a fair-y-tale. The
love is at its height en-chant-ing us to-night, just like a Lou-si-an-a fair-y-tale.

B  **Eb Ebm Bb G9**

Is this real, this fas-cin-a-tion? Or Are my dreams hold-ing you fast? Is it
Is it real, this fas-cin-a-tion, Or are my dreams hold-ing you fast? Is it

 **C7 C7 F7**

Are we here on this plan-ta-tion, Or can this be heav-en at last? Keep
true we both feel the sen-sa-tion, Or could this be hea-ven at last?

 **Bb Bb7 Eb Ebm**

dream-ing with your head up-on my should-er, And don't a-wake un-til the stars grow pale. The

 **Bb D7 Gm Bb° Bb F7 Bb**

world is at our feet, The pic-ture is com-plete, just like a Lou-si-an-a fair-y-tale. **Back To "A":**

Tag:

Lead:  **Bb D7 Gm Bb° Bb F7 Bb**

Tromb:  **Bb D7 Gm Bb° Bb F7 Bb**

29

Chattanooga Stomp

The Firehouse Jazz Band

Joe "King" Oliver - 1923

Rec: King Oliver's Creole Jazz Band 1923,

Lu Watters' Yerba Buena Jazz Band 1942,

Humphrey Lyttelton's Dixieland Band (British), etc.

Concert Pitch

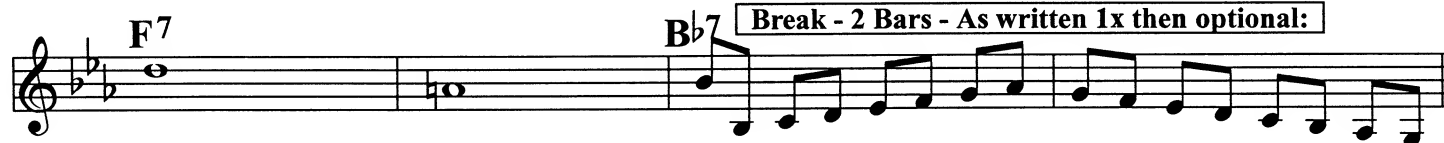
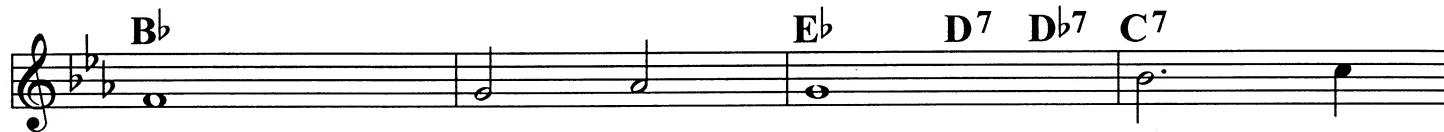
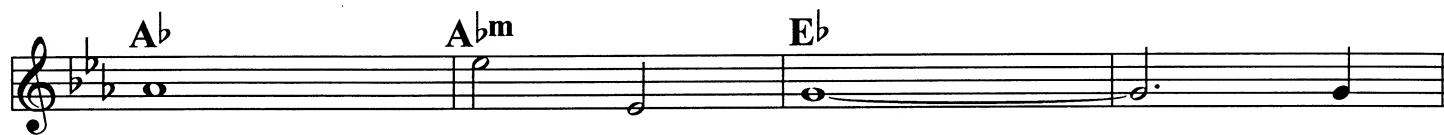
Band Plays Downbeat - 2 Bar Horn Break:

Time:

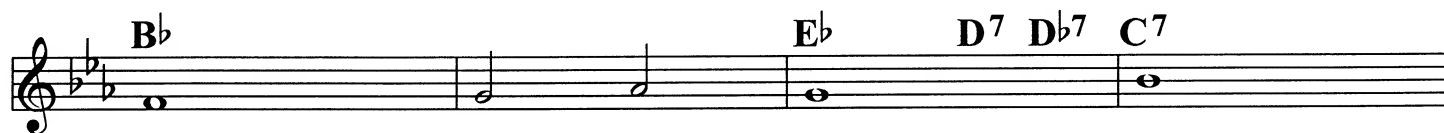
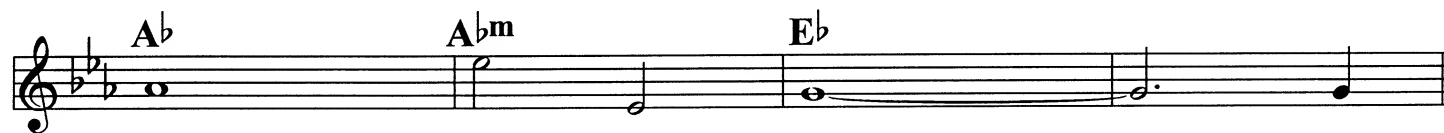
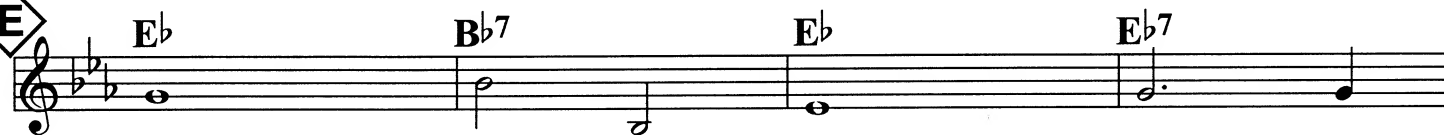


1x as written - Repeat for solos - Out Chorus Use 2nd Ending:

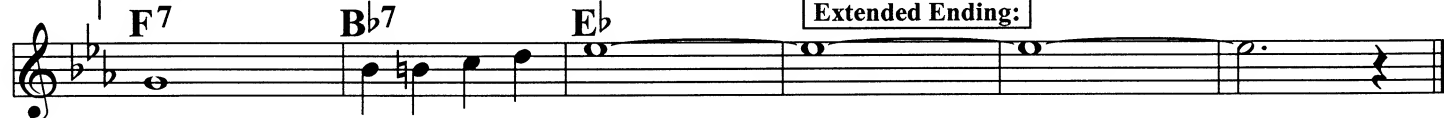
D



E



Last Time:



Ciribiribin

The Firehouse Jazz Band
Originally a Waltz

Concert Pitch

Alberto Pestalozza - 1898

Lyrics: Rudolf Thaler

Rec: Prince's Orchestra 1911,

Bing Crosby & The Andrews Sisters 1939,

Harry James Orch. (voc. Sinatra) 1939,

Benny Goodman Orch. 1939, George Lewis

w/ The Barry Martyn Band (New Orleans),

Chris Barber's Band w/ Paul Barbarin, etc.

Verse:

A $E\flat$

When the moon hangs low in Nap - o - li, There's a

$E\flat$ $E\flat^o$ $B\flat^7$

hand - some gon - do - lier. Ev - 'ry

$B\flat^7$

night he sings so hap - pi - ly, So his

$B\flat^7$ $B\flat^+$ $E\flat$ $B\flat^7$

la - dy love can hear. In a

B $E\flat$

man - ner so viv - is - si - mo, He re -

$E\flat^7$ $E\flat^+$ $A\flat$ C^7 Fm

peats his ser - en - ade. And his

Fm $B\flat^7$ $E\flat$

heart beats so for - tis - si - mo, When she

$E\flat$ $B\flat^7$

rais - es her Ven - i - cian

4-Bar Drum Break - New Faster Tempo - But not too fast - A little more than half-fast:

$E\flat$

shade. Ci - ri - bi - ri -

Chorus:

C **E \flat**

bin he waits for her each night be -

E \flat **B \flat 7** **Break for Melody Only:**

neath her bal - con - y. Ci - ri - bi - ri -

B \flat 7

bin he begs to hold her tight, But

B \flat 7 **B \flat ⁺** **E \flat** **Break for Melody Only:**

no, She won't a - gree. Ci - ri - bi - ri -

D **E \flat**

bin she throws a rose and blows a

E \flat 7 **E \flat ⁺** **A \flat** **C7** **Fm** **Break for Melody Only:**

kiss from up a - bove. Ci - ri - bi - ri -

E \flat ^o **Cornet solo:** **Break for Melody Only:** **E \flat** **Cornet solo:**

bin, Ci - ri - bi - ri - bin, Ci - ri - bi - ri -

Fm7 **B \flat 7** **E \flat** **Break for Melody Only:**

bin they're so in love. Ci - ri - bi - ri -

Bugle Boy March

The Firehouse Jazz Band

Concert Pitch

Traditional New Orleans song
from "American Soldier"
Rec: The Original Zenith Brass Band,
Jim Robinson's New Orleans Band 1961, etc.
"Bugle Boy March" is on the Alligator Jazz
Club list of tunes most recorded in recent
decades by New Orleans bands.

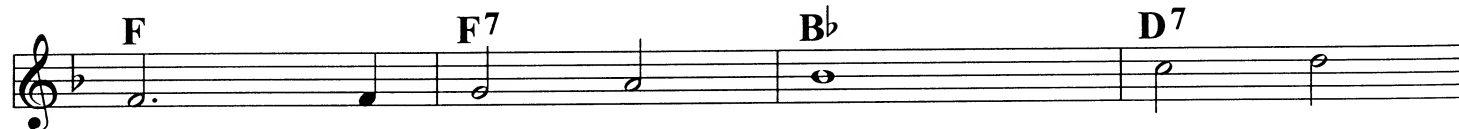
Solo Cornet with Drum Cadence:



Tuba & Trmb.



Tuba & Trmb.



Chorus:**2-Beat Dixie Feel:****C**

Chorus section C, measures 1-4. The key signature has two flats (Bb and Eb). The notation is as follows:

- Measure 1: Chord Bb, note Bb (half note).
- Measure 2: Chord Eb, note Eb (half note).
- Measure 3: Chord Bb, note Bb (half note).
- Measure 4: Chord Bb7, notes Bb (half note) and Ab (quarter note).

Chorus section C, measures 5-8. The notation is as follows:

- Measure 5: Chord Eb, note Eb (half note).
- Measure 6: Chord E°, note E (half note).
- Measure 7: Chord Bb, note Bb (half note).
- Measure 8: Chord G7, note G (half note).

Chorus section C, measures 9-12. The notation is as follows:

- Measure 9: Chord C7, note C (half note).
- Measure 10: Chord F7, note F (half note).
- Measure 11: Chord F7, notes F (half note) and Ab (quarter note).
- Measure 12: Chord F7, notes F (half note) and Ab (quarter note).

D

Chorus section D, measures 1-4. The key signature has two flats (Bb and Eb). The notation is as follows:

- Measure 1: Chord Bb, note Bb (half note).
- Measure 2: Chord Eb, note Eb (half note).
- Measure 3: Chord Bb, note Bb (half note).
- Measure 4: Chord Bb7, notes Bb (half note) and Ab (quarter note).

Chorus section D, measures 5-8. The notation is as follows:

- Measure 5: Chord C7, note C (half note).
- Measure 6: Chord F7, note F (half note).
- Measure 7: Chord Bb, note Bb (half note).
- Measure 8: Chord Bb7, notes Bb (half note) and Ab (quarter note).

Chorus section D, measures 9-12. The notation is as follows:

- Measure 9: Chord Eb, note Eb (half note).
- Measure 10: Chord E°, note E (half note).
- Measure 11: Chord Bb, note Bb (half note).
- Measure 12: Chord Eb, note Eb (half note).

Chorus section D, measures 13-16. The notation is as follows:

- Measure 13: Chord C7, note C (half note).
- Measure 14: Chord F7, note F (half note).
- Measure 15: Chord Bb, note Bb (half note).
- Measure 16: Chord Bb, note Bb (half note).

Solos at "C":**Last Time:**

Last Time section. The key signature has two flats (Bb and Eb). The notation is as follows:

- Measure 1: Chord Bb, note Bb (half note).
- Measure 2: Chord Bb, note Bb (half note).
- Measure 3: Chord Bb, note Bb (half note).
- Measure 4: Chord Bb, note Bb (half note).

The Grizzly Bear Rag

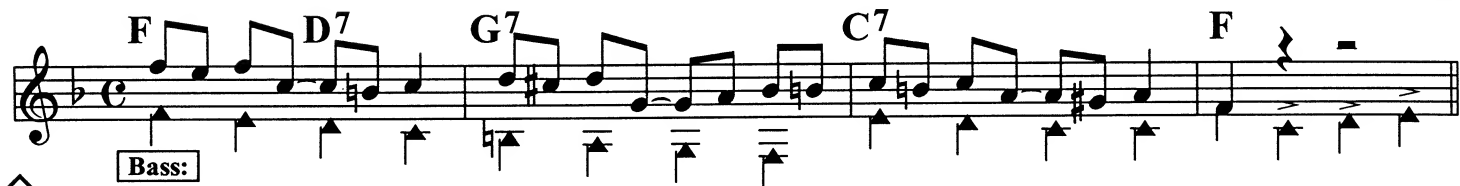
The Firehouse Jazz Band

George Botsford - 1910

One of the best of the early
white ragtime composers.

Also wrote "Black & White Rag" in 1908

Concert Pitch



C

F C⁷ F

F C D⁷ G⁷ C⁷ Break:

F C⁷ F

F D⁷ G⁷ C⁷ F

Bass:

D

B^b B^b7 G⁷ C⁷

F⁷ F^o F⁷ B^b Break - 2 Bars:

B^b B^b7 G⁷ C⁷ E^b G^b7

Stop Time 2 Bars as marked:

B^b B^b B^b E^b B^b C⁷ F⁷ B^b F⁷ B^b Break:

Back to "B" - Play to "Fine":

The World Is Waiting For the Sunrise

The Firehouse Jazz Band

Eugene Lockhart & Ernest Seitz - 1919

Rec: Isham Jones Orch. 1922, Jess Stacy-Israel Crosby-Gene Krupa 1935, Mel Powell Orch. (Butterfield, Goodman, McGarity, etc.) 1942, Frankie Newton Orch. (Mezzrow, J. P. Johnson, Cozy Cole, etc.) 1939, Jimmy McPartland Orch. 1939, Les Paul & Mary Ford 1951, The Basin Street Six (Girard, Fountain, etc.) c. 1953, The Firehouse Five Plus Two c. 1952, The Original Tuxedo Jass Band 1964, etc.

Concert Pitch

The musical score is written for voice and piano. It consists of eight staves of music. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The score includes various chord symbols above the notes, such as A, Bb, F+, D7, Eb, Bb, Fm, G7, C7, F7, F+, B, Bb, D7, Eb, Bb, Fm, G7, Ebm6, F7, Bb, and F+. The lyrics are written below the notes, with some words hyphenated across staves. The score is divided into sections A and B, indicated by diamond-shaped markers.

Section A:

Dear one, the world is
wait - ing for the sun - rise,
Ev - 'ry rose is
heav - y with dew. The

Section B:

thrush on high, His
sleep - y mate is call - ing,
And my heart is
call - ing you.

Farewell To Storyville

(The Good Time Flat Blues)

The Firehouse Jazz Band

410

Concert Pitch

Clarence & Spencer Williams - 1925

Rec: Maggie Jones (w/ Louis Armstrong-cnt.

& Fletcher Henderson-pno) 1924,

Kid Ory's Creole Jazz Band 1946,

The New Hot Frogs (voc. Pat Yankee) 1992,

The Silver Leaf Jazz Band 1993, etc.

Medium Blues

A

F C7 F D7 G7 D^b7 C7 F C7

Now you old-time queens, From New Or - leans, Who lived in Stor - y - ville. You
Miss Liz - zie Green, in New Or - leans, She runs a "good time flat".

F C7 F D7 G7 G7(^b5) C7

sang the blues, Tried to a - muse, That's how you paid your bills. Then the
Sin an' booze an' those sing-in' blues, That's where they say it's at! The

F C7 F D7 G7 D^b7 C7 F

law stepped in, Called it a sin, Just to have a lit - tle fun. Now the
oth - er day I heard her say: Things are get - tin' might - y tough, 'Cause

C C[#] G7 G7(^b5) C7

po - lice cop, Has made us stop, And Stor - y - ville is done.
now the cop done made me stop, And now my street is rough.

B

D7 G7

Pick out your steam-boat, Pick your-self a train, (I said a slow, slow train).
Can't sell no whis - key, I can't sell no gin, (Can't sell a drop of gin).
No use com-plain-in', Blue skies fol-low rain, (I said that cold, cold rain).

C7 D^b7 C7 F F7 E7 E^b7

Pick out your steam-boat, Pick your-self a train.
Can't sell no whis - key, I can't sell no gin.
No use com-plain-in', Blue skies fol - low rain.

D7 G7

They made you close up, They'll nev - er let you back. (No they won't let you back).
The Chief of Po - lice, Done tore my playhouse down, (Done tore my play-house down).
Just say fare-well now, and get your one last thrill. (I said just one more thrill).

C7 D^b7 C7 F B^b B^bm F

Go buy your tick - et, Or else you'll walk the track.
No use in griev-in', I'm gon - na leave this town.
Just say fare-well now, Fare-well to Stor - y - ville.

Here Comes the Hot Tamale Man

The Firehouse Jazz Band

Rose & Harrison - 1926

Rec: Cookie's Gingersnaps (Doc Cook, Freddie Keppard, Jimmie Noone, J. St. Cyr, etc.) 1926,
Doc Cook & His Dreamland Orch. (12-piece
orch. with Keppard, Noone, St. Cyr) 1926

Concert Pitch

Verse:

A

Chord symbols: Cm, Ab7, Cm, Ab7, Cm, C7, F7, Bb7, Eb, Bb7, Cm, Ab7, Cm, Ab7, Cm, C7, Bb/F, D7/F#, Gm, Ab°, F7/A, F7, Bb7.

Chorus:

B



Original: Just hear those dark folks scream-in', They see that buck-et steam-in',
 Politically correct: Just see that buck-et steam-in', And hear those folks all scream-in',



"Here comes the Hot Ta - ma - le Man!"

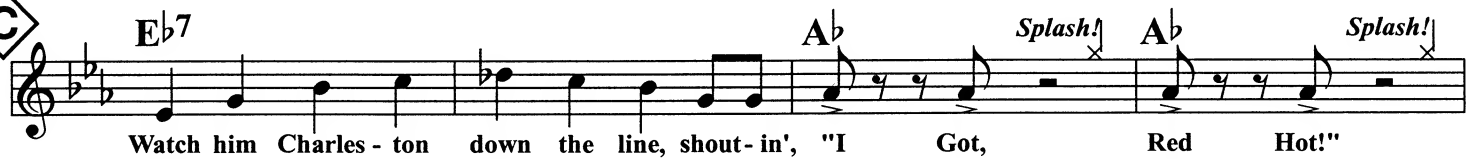


They know just what he's sell-in', He comes down Main Street yell-in',



"Here comes the Hot Ta - ma - le Man!"

C



Watch him Charles-ton down the line, shout-in', "I Got, Red Hot!"



Ev - 'ry - bod - y fall in line for "Red Hot! That's What!"



Come on folks, get out your mon-ey, He needs shoe-sies for his hon-ey,



Here comes the Hot Ta - ma - le Man!"

Lovin' Sam (The Sheik of Alabam')

The Firehouse Jazz Band

Milton Ager & Jack Yellen - 1922

Rec: Nora Bayes (Dora Goldberg) 1923,
The Firehouse Five Plus Two c. 1952,
The Ted Lewis Orch., Mamie Smith 1923,
etc.

Concert Pitch

A

Lis-ten, sis - ters and bro - thers, I sup-pose you've heard of the Sheik.
Ev-'ry hus - band and lov - er, Bet-ter take a bit of ad - vice.

F C C7 F C

They say that he's the lov-in' champ, There ain't a wo-man he can't vamp,
Of course they say ad - vice is cheap, But if your gal you aim to keep,

D7 G7 C

But let me tell you a - bout a man I know:
Then here's my warn-in' and you can pass it on:

B

He's the great - est of lov - ers Ev - er kissed a girl on the cheek.
Keep your gal un - der cov - er, Sure as there's a deuce on the dice.

F C C7 F C

There ain't a high-brown gal in town Who would-n't throw her dad-dy down
If Lov-in' Sam gives her the grin, Then you is out and Sam is in!

D7 G7 C C7

To be the bride of this cul-lud Ro - me - o. Peo- ple
And in the morn-in' Your lov-in' ma-ma's gone! Peo- ple

C

F **G7**

call him Lov-in' Sam, He's the Sheik of Al - a - bam'. He's a

C7 **F**

mean love mak-in', a heart break-in' man! And when the

F **A^m**

gals go stroll - in' by, Boy! He rolls a wick-ed eye!

G7 **C7** **Break! 2 Bars:**

Does he step? Does he strut? That's what he does-n't do noth-in' else but! Could you

D

F **G7**

love like Lov-in' Sam, You could have your eggs and ham, In the

C7 **A7**

fin - est kit-chens down in Al - a - bam'. You'd make the

F **F7** **B^b** **B^bm**

high - brown ba - bies cry for ya like ba-bies cry for Cas - tor - ia! They

F **D7** **Gm7** **C7** **F**

all love Lov-in' Sam, The Sheik of Al - a - bam'. Peo-ple

413

Pagan Love Song

The Firehouse Jazz Band

Concert Pitch

Nacio H. Brown & Arthur Freed - 1929

For 1929 movie "The Pagan"

Rec: Victor Salon Orch. (Shilkret) 1929, Scrappy Lambert 1929, Bob Crosby Orch. 1936, Glenn Miller Orch. 1939, Jo Stafford & Paul Weston, "Wild Bill" Davison, The Firehouse Five Plus Two c.1952, etc.

A

C

Come with me where moon - beams
Na - tive Hills are call - ing,

C

Light To them - hi - tian skies,
To them we be - long,

G7

And the star - lit wa - ters
And we'll cheer each oth - er

1. G7

Lin - ger in your eyes.

C

G+

2. G7

with the Pa - gan Love Song.

C

Fm6

C

Back to "A" for Solos:

B

Play "B" After Last Solo:

C

D^b7

D7

B^b7

C

Swing: E^b

E^b

B7

E^b

B^b7

E^b

1. B^b7

E^b

B^b7

2. B^b7

E^b

A^bm6

E^b

Blue

(And Broken-Hearted)
The Firehouse Jazz Band

414

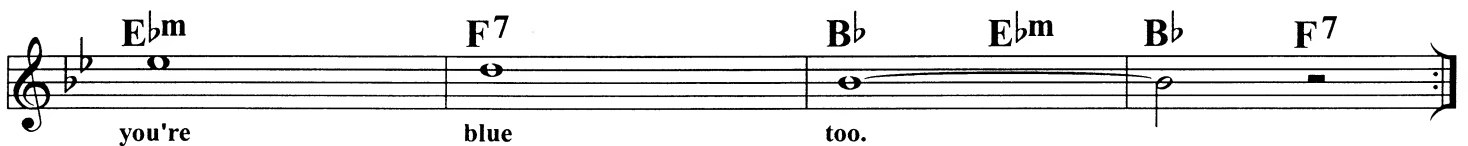
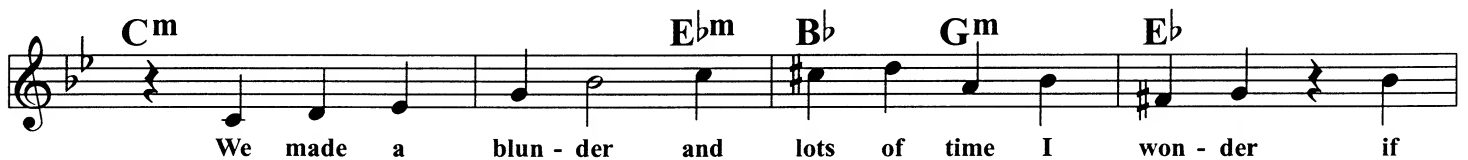
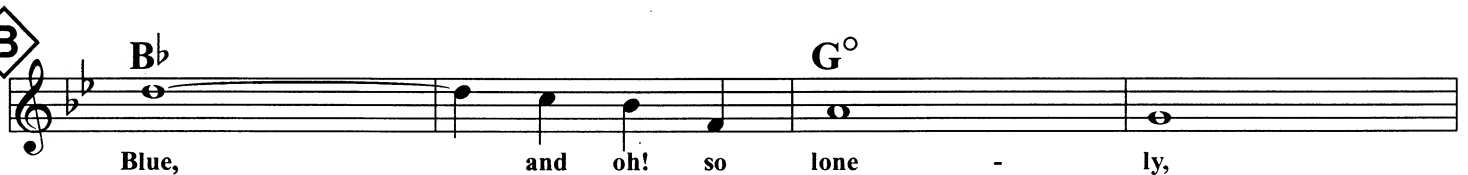
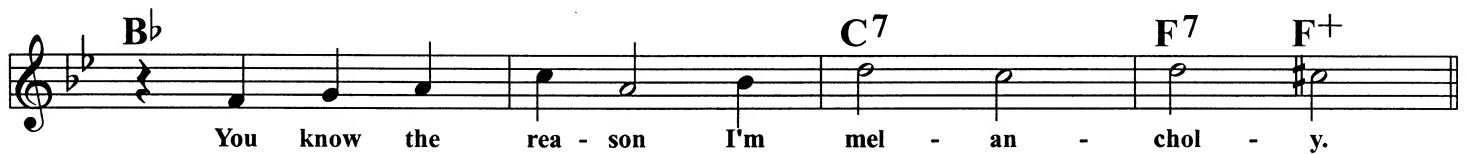
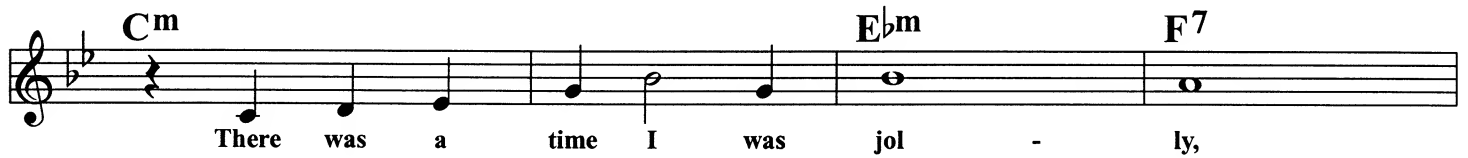
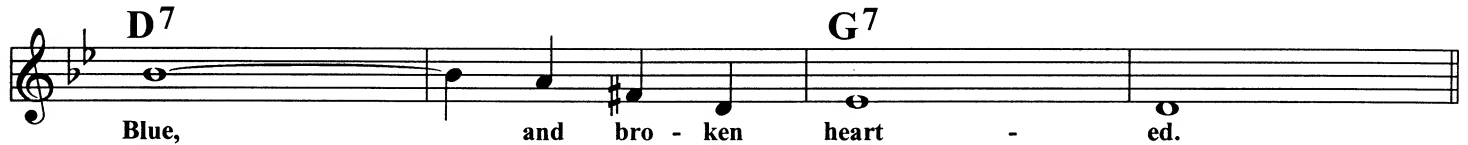
Lou Handman - 1922

Lyrics: Grant Clarke & Edgar Leslie

Rec: "Wild Bill" Davison (w/ Classic Jazz

Collegium Orch.), Also: "Wild Bill" & His New Yorkers
(Dickenson, Bailey, Wellstood, etc.) 1962,
Mildred Bailey 1940, etc.

Concert Pitch



He May Be Your Man

(But He Comes To See Me Sometimes)

The Firehouse Jazz Band

Lemuel Fowler - 1922

Rec: Helen Humes (Basie's vocalist 1938-41),

Lucille Hegamin & Her Blue Flame Syncopators 1922,

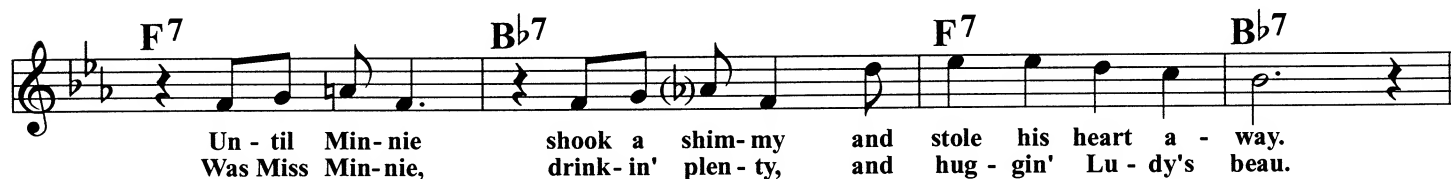
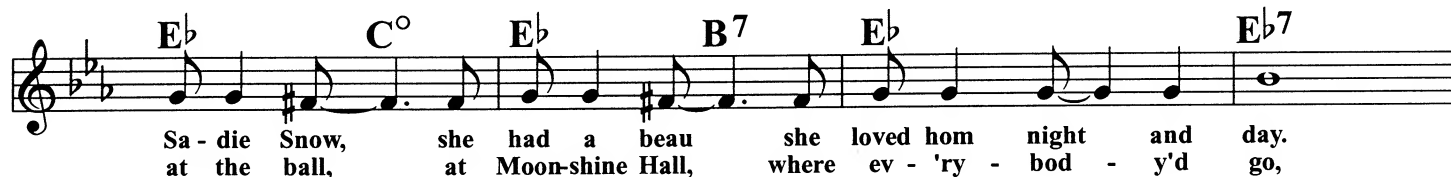
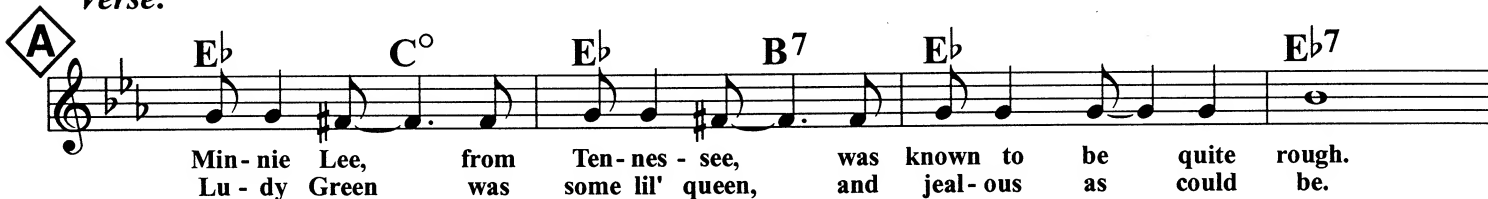
The Original Memphis Five, Trixie Smith (with

Shavers, Bechet) 1938, etc.

Concert Pitch

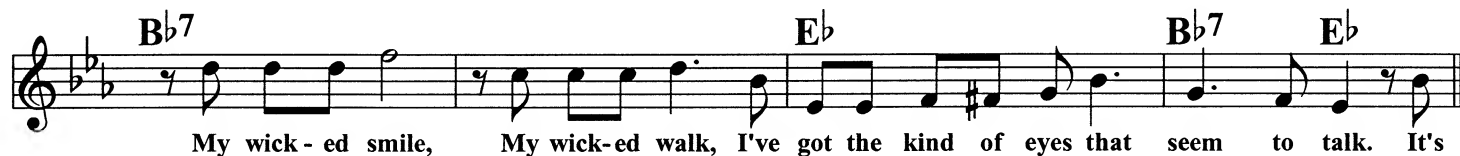


Verse:

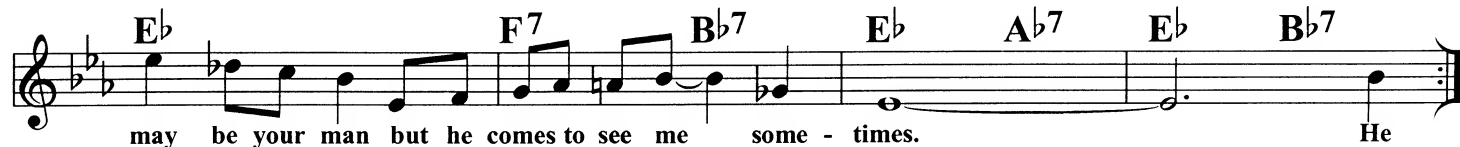
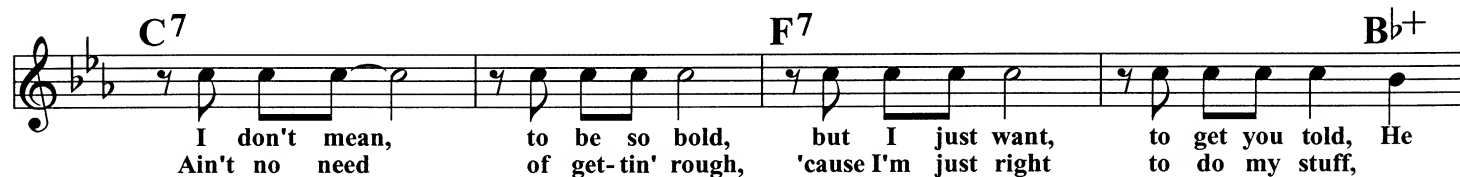


Chorus:

B



C



Dear Old Southland

The Firehouse Jazz Band

Concert Pitch

Both Louis & Sidney play "B" first,
then back to "A" with a tangano feel
much like St. Louis Blues minor section.

Herny Creamer & Turner Layton - 1921
Same team that wrote: Way Down Yonder In
New Orleans-1922, After You've Gone-1918,
Strut Miss Lizzie-1922, etc.
Rec: Louis Armstrong (pno acc.) 1930,
Red Nichols (w/ Eddie Lang, Joe Venuti, etc.) 1928,
Sidney Bechet 1940 & 1947, Earl Hines 1923

Verse:

A

I want to stray to the town I was born, My home town, My lit - tle home town.

I want to play in the cot-ton and corn, To feel it, I used to steal it.

I want to hear dear old Moth-er each morn,

say - ing "Go long, go long, go long, go long to school".

Chorus:

B

Dear, Dear, Dear Old South - land, I for

hear you my call heart - ing is to yearn - ing. And I

long, long how just I to long see to once roam more back the

to land my old love Ken - tuck - y home. that Swan - ee shore.

Old Fashioned Love

The Firehouse Jazz Band

417

James P. Johnson - 1923

Johnson was Harlem's best stride pianist, later mentor to Fats Waller. Also wrote "The Charleston". "Carolina Shout", "If I Could Be With You One Hour".
Rec: Clarence Williams' Blue Five (Bechet) 1923, Cliff Edwards (Ukelele Ike) 1923, James P. Johnson Orch. (Pops Foster) 1939, Red Norvo All-Stars (Jack Jenney, Artie Shaw, Charlie Barnet, Teddy Wilson) 1934, etc.

Concert Pitch

A

I've got that old fash-ioned love in my heart, And

there it will al - ways re - main. I look

back and I find we get closer all the time, Thru the

years and the tears just the same. I've got that

B

old fash - ioned faith in my heart, And

no one can tear it a - part. There are

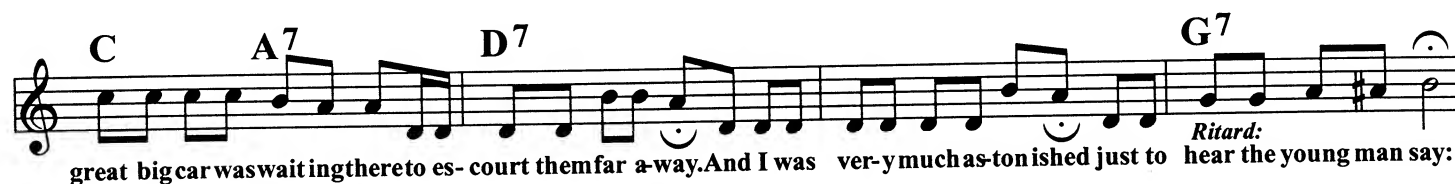
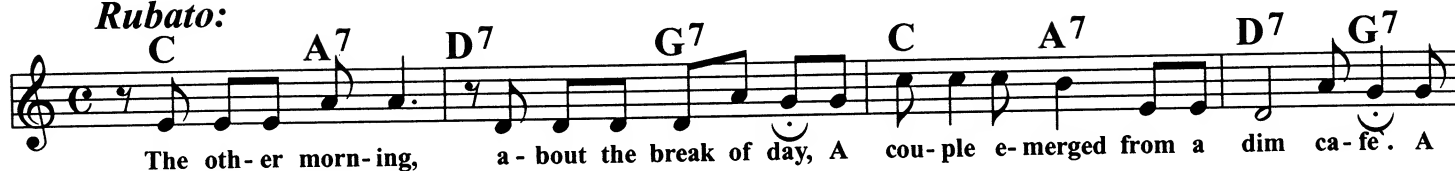
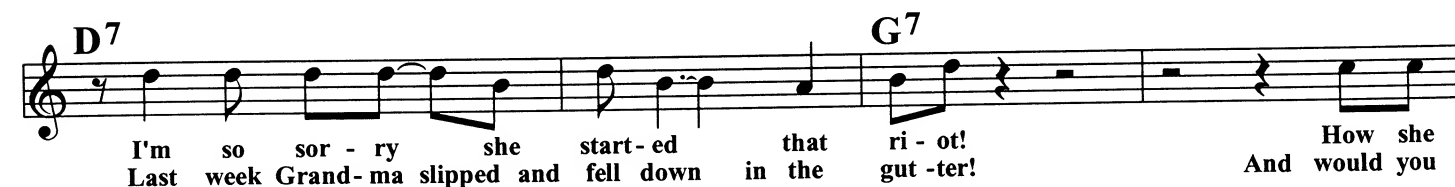
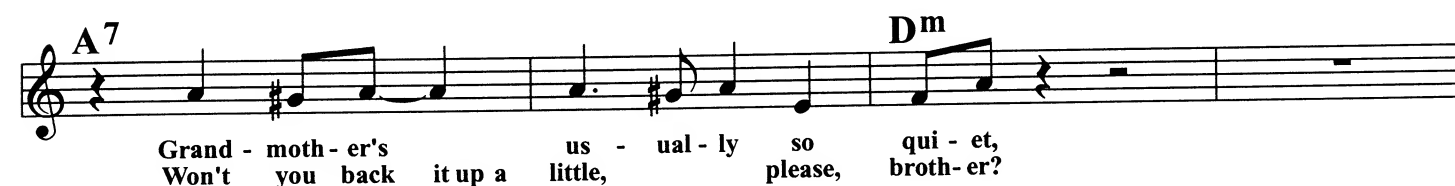
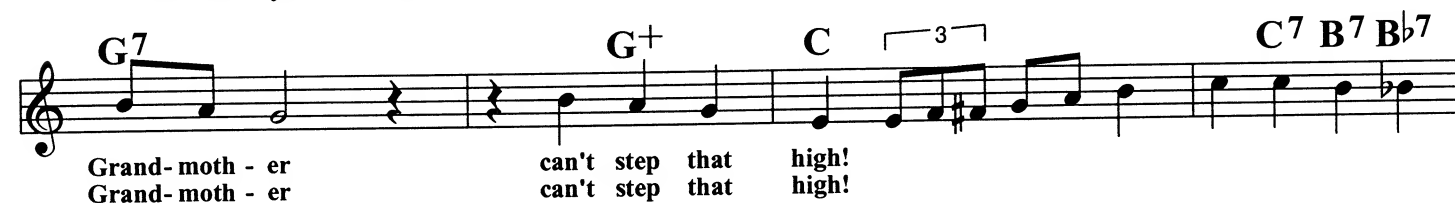
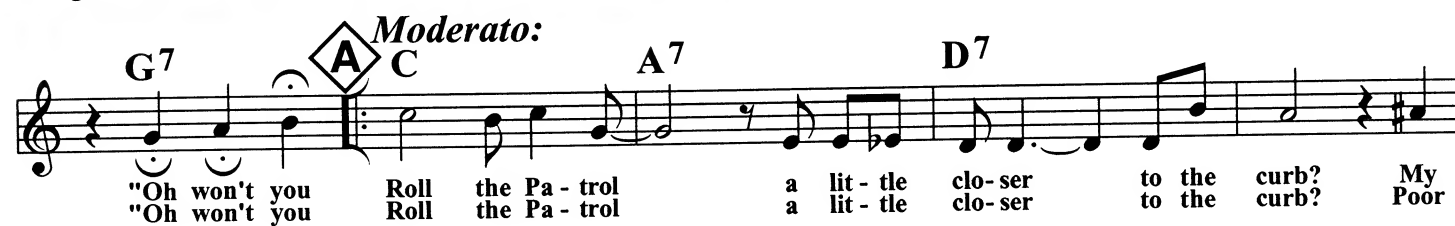
changes in the sea but there'll be no change in me, I've got that

old fash - ioned love in my heart.

Roll the Patrol

The Firehouse Jazz Band

Concert Pitch

Rec: The Black Dog Jazz Band
(voc: Bob Leary) 1989*Rubato:**Ritard:*

Roll the Patrol - P.2

B

C **A⁷** **D⁷**

got drive down out of hand, you see, Grand - pa I just can't un - der - stand, 'Cause And it'd be works there still,

G⁷ **E⁷**

all she had was six - teen shots of rye! Yes, won't you nice if she could wave as we drive by! Oh won't you

F **F[♯]** **C/G** **C⁷** **B⁷** **B^{b7}** **A⁷**

Roll the Pa - trol a lit - tle clo - ser to the curb, Roll the Pa - trol a lit - tle clo - ser to the curb,

D⁷ **G⁷** **C**

'Cause Grand - moth - er can't step that high!" 'Cause Grand - moth - er can't step that high!"

Stumbling

The Firehouse Jazz Band

Concert Pitch

ZeZ Confrey - 1922

Confrey was fine pianist who also wrote:

Dizzy Fingers, Kitten On the Keys, etc.

Rec: Paul Whiteman Orch. 1922, Billy

Murray 1922, Frank Crumit 1922, Joe

"Fingers" Carr (Louis Busch), Bob Crosby's

Bobcats (Yank Lawson, Eddie Miller, Matlock,

Bauduc, etc.) 1937, etc.

A **G** **G** **G⁷** **E⁷**

Stum- bling all a- round, Stum- bling all a- round, Stum- bling all a- round so fun - ny,

A⁷

Stumb- ling here and there, Stum- bling ev- 'ry- where, And I must de - clare: I stepped right

D⁷ **E^b°** **E^m**

on her toes, And when she bumped my nose, I fell and

A⁷ **D⁷**

when I rose, I felt a - shamed. And told her:

B **G** **G** **G⁷** **E⁷**

That's the la - test step, That's the la - test step, That's the la - test step, My hon - ey,

A⁷

No - tice all the pep, No - tice all the pep, No - tice all the pep. She said: Stop mum -

C^m6 **G**

bling, tho' you are stum - bling, I like it

A⁷ **D⁷** **G**

just a lit - tle bit, just a lit - tle bit, quite a lit - tle bit.

Silver Dollar

The Firehouse Jazz Band

Clark Van Ness & Jack Palmer 1950

Rec: Guy Lombardo Orch,

Bob Scobey's Frisco Jazz Band

(Vocal by Clancy Hayes) 1952

420

Concert Pitch

A

You can throw a Sil-ver Dol-lar down to the ground and it will roll, be-cause it's round. A

wo-man nev-er knows what a good man she's got un-til she turns him down. So

lis-ten my hon-ey, lis-ten to me, I want you to un-der-stand, That

as a Sil-ver Dol-lar goes from hand to hand, a wo-man goes from man to man, A

wo-man goes from man to man. A

No Repeat 1st Time

B

man with-out a wo-man is like a ship with-out a sail, A

boat with-out a rud-der, like a kite with-out a tail. A

man with-out a wo-man is like a wreck up-on the sand. There's on-ly

one thing worse in the un-i-verse and that's a wo-man with-out a man.

Back to "A" :

Bottom line is optional intro:

How Come You Do Me Like You Do?

The Firehouse Jazz Band

Gene Austin & Roy Bergere - 1924

Rec: Marion Harris, Gene Austin 1924,

Red Nichols & His 5 Pennies 1931,

Cab Calloway, The Original Memphis Five
(Phil Napoleon) 1927, Bob Scobey's Frisco

Jazz Band, Nappy Lamare, Kid Ory's

Creole Jazz Band 1954, etc.

Concert Pitch

A F D \flat 7 C7 F F7

'Way soon this morn - in' I come rap - pin' at your door. You kept me
Sat up 'til day - break, Could-n't ev - en sleep a wink. My mind was

B \flat D \flat 7 C7 F

wait - in' like you nev - er did think be - fore. That's a
wand - 'rin', All I did was think and think. The way

C D \flat E \flat C/E D \flat 7/F C7 F F7

sure sign, brown skin, I'll nev - er rap man no more (no more).
I've been treat - ed, Would drive a man to drink (to drink).

B B \flat E \flat B \flat A \flat 7 G7 C7 F7 B \flat

How come you do me like you do, do, do, How come you do me like you do?

B \flat E \flat B \flat A \flat 7 G7 C7 F7

Why do you try to make me feel so blue, I ain't done nuth - in' to you.

Stop-Time! 3 Bars - Downbeats only:

B \flat B \flat 7 E \flat G \flat 7 F7 B \flat

Do me right or else just let me be, 'Cause I can beat you do - in' what you're doin' to me!
If you rave I'll have to get you told, For I can change your tem - pra - ture from hot to cold!

B \flat E \flat B \flat A \flat 7 G7 C7 F7 B \flat

How come you do me like you do, do, do, How come you do me like you do?

Coquette

The Firehouse Jazz Band

422

Carmen Lombardo & John Green - 1928

Lyrics: Gus Kahn

Rec: Guy Lombardo Orch. 1928, Dorsey Bros.

Orch. 1928, Rudy Vallee 1929, Paul Whiteman

Orch. (Bix) 1928, Bob Crosby's Bobcats (Lawson,

Haggart, Miller, Matlock, etc.) 1937, etc.

Concert Pitch

A E^b E° B^b7/F B^b7

Tell me why you keep fool - ing, Lit - tle Co - quette?

B^b7 E^b $F7$ B^b7

Mak - ing fun of the ones who love you.

E^b E° B^b7/F B^b7

Break - ing hearts you are rul - ing, Lit - tle Co - quette?

B^b7 E^b

True hearts ten - der - ly dream - ing of you.

B E^b7 A^b G^b7

Some day you'll fall in love as I fell in love with you.

$F7$ B^b7 B^b+

May - be some - one you love will just be fool - ing.

E^b E° B^b7/F B^b7

And when you're all a - lone with on - ly re - gret,

B^b7 E^b

You'll know, Lit - tle Co - quette, I loved you.

Pretty Baby

The Firehouse Jazz Band

Concert Pitch

Egbert Van Alstyne & Gus Kahn - 1916
 Van Alstyne wrote: In the Shade of the Old
 Apple Tree, Drifting & Dreaming, etc.
 Rec: Louisiana Rhythm Kings (also labeled
 "Red Nichols & His 5 Pennies", including:
 Red Nichols, Glenn Miller, J. Dorsey, Condon,
 Krupa, A. Rollini, Babe & Jack Russin) 1930,
 Bob Scobey's Frisco Jazz Band c. 1951

Ev - 'ry - bod - y loves a ba - by that's why I'm in love with you, Pret - ty

Ba - by, Pret - ty Ba - by. And I'd

like to be your sis - ter, broth - er, dad and moth - er too, Pret - ty

Ba - by, Pret - ty Ba - by. Won't you

come and let me rock you in my cra - dle of love, And we'll

cud - dle all the time. Oh! I

want a lov - in' ba - by and it might as well be you,

Pret - ty Ba - by of mine.

Corrine Corrina

The Firehouse Jazz Band

Concert Pitch

J. Mayo Williams & Bo Chatman - 1929
 New Lyrics by Mitchell Parish - 1932
 Newer Lyrics by Banjo Bob Stevens - 1997
 Rec: Red Nichols 1931, Cab Calloway 1931,
 Casa Loma Orch. (Pee Wee Hunt, etc.) 1934,
 Sharkey Bonano's New Orleans Band,
 Punch Miller & His Jazz Band 1960,
 "Kid" Clayton's New Orleans Jazz Band
 (with Joe Avery on trombone) 1952,
 Raymond Burke's New Orleans Band 1983, etc.

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and common time (C). It consists of three staves of music. Chord markings (Bb, Bb7, Eb, F7) are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes. The first staff contains the first line of the song, the second staff contains the second line, and the third staff contains the third line. The lyrics are as follows:

Cor-rine Cor - rin - a, Oh where ya' been so long? Cor-rine Cor -
 Cor-rine Cor - rin - a, You know that you're so hot. Cor-rine Cor -
 Cor-rine Cor - rin - a, Oh you can do the job. Cor-rine Cor -

rin - a, Oh where ya' been so long? Ain't had no
 rin - a, You gave me all you got. But when I want you
 rin - a, You're the gal for the job. Don't call me

lov - in' since you've been gone.
 with me, I look around and you're not!
 Lou - is, My name is Bob!

Jimtown Blues

The Firehouse Jazz Band

426

Charlie Davis & Fred Rose - 1924

Rec: The Cotton Pickers

(Miff Mole, Phil Napoleon, etc.) 1925,

Frankie Trumbauer, Ben Pollack Orch.

(Fazola, Harry James, etc.) 1938,

Fletcher Henderson (Roy Eldridge, etc.) 1936,

Will Bradley (Peanuts Hucko, etc.) 1940, etc.

Concert Pitch

A

F E⁷ F E⁷

I've got the blues for that home-town of mine, Some-how or oth-er I can't change my mind.

F D⁷ C⁷

Scenes from my home-town is all I need, To suc-ceed, Yes in-deed.

F E⁷ F E⁷

Can't help but wor-ry since I went a-way. I bought a tick-et for Jim-town to-day.

F D⁷ C⁷ F F⁷

Look for my pic-ture in the vil-lage news, 'Cause I've got some wor-ries to lose.

B

B^b7 C⁷+ F⁷

I've got those mean Jim-town blues.

B^b7 C⁷+ F⁷

I've saved up my ones and twos.

F⁷ B^b7 D^b7 C⁷ F

No more sing-ing this wear-y song, When I go back where I be-long.

B^b7 C⁷+ F D^b7 C⁷ F

I've got those mean Jim-town blues.

Solos at "B":

Sobbin' Blues

The Firehouse Jazz Band

Art Kassel & Victor Berton - 1922

Rec: New Orleans Rhythm Kings (Jelly Roll Morton - pno) 1923,
King Oliver's Creole Jazz Band (L & L Armstrong, J & B Dodds) 1923,
Ted Lewis Orch. (Muggsy, Brunies, J. Dorsey) 1930, Artie Shaw Orch. 1936,
Bob Scobey's Frisco Jazz Band 1956, Firehouse Five Plus Two 1951,
Pete Daily's Dixieland Band, Bunk Johnson (George Lewis), etc.
This sheet similar to the Bob Scobey arrangement.

Concert Pitch

Medium Swing Tempo



Cornet Solo - Band plays backbeats - 4 Bars:



Time:



Rhythm section plays straight 8ths as written, horns harmonize melody, 8 Bars:



Swing Wildly:



Rhythm section plays straight 8ths as written, horns harmonize melody, 8 Bars:

C **F** **C⁷** **Simile:**

Swing Wildly:

F **F⁷** **B^b** **B^b7** **A⁷** **A^b7**

G⁷ **C⁷** **F** **No Repeat 1x - On to Interlude:**

Interlude:

F **C⁺** **F** **C⁺** **F** **C⁺** **F** **C⁺**

D **F** **B^b7** **F** **C⁷** **F**

F **B^b7** **F** **C⁷** **F**

B^b7 **F** **B^b7** **F**

F **B^b7** **F** **C⁷** **F**

**Solos on "B" & "C" sections:
After last solo play to bottom.**

About the composers: Art Kassell was popular band leader, billing his group as "Art Kassell & His Kassells In the Air". Vic Berton was an important drummer in the '20's, working with Bix, Red Nichols, etc. He is also sometimes credited with inventing the drummer's "Hi-hat".

Wild Man Blues

The Firehouse Jazz Band

Ferd "Jelly Roll" Morton - 1927
 Rec: Jelly Roll Morton 1927 & 1939,
 Louis Armstrong's Hot Seven 1927,
 Johnny Dodds (Earl Hines) 1927,
 Lu Watters' Yerba Buena Jazz Band 1950,
 Sidney Bechet 1940, Bob Scobey's Frisco
 Jazz Band, etc.

Concert Pitch

Section A:

- Staff 1: Gm, D7, Eb7, D7, Gm
- Staff 2: Gm, D7, Eb7, D7, Gm
- Staff 3: G7, Cm
- Staff 4: C7, F7, Break - 2 Bars:

Section B:

- Staff 5: Gm, D7, Eb7, D7, Gm
- Staff 6: Gm, Eb7, D7
- Staff 7: G7, Break - 2 Bars:; C7, Break - 2 Bars:
- Staff 8: F7, Bb (triple), D7
- Staff 9: Bb

Lucy Long

429

The Firehouse Jazz Band

Concert Pitch

Perry Bradford 1925

Rec: Perry Bradford's Jazz Phoofs
(w/ L. Armstrong, Don Redman,
James P. Johnson, Buster Bailey,
Kaiser Marshall, etc.) 1925

A

B

There goes Lu - cy Long. That vamp with an an - gel's song.

In a dance hall, Or a ball-room, — (She can shake a wick-ed cos - tume!)

Make all the gals turn blue stroll-in' down Len-ox Av - e - nue.

They all call her "Daf- fy Lu - cy Long" (There she goes!)

Clarinet Solo - Stop Time:

Other Solos & Out Chorus at "B":

Chicago Breakdown

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - 1926
 Rec: Louis Armstrong & His Stompers
 (w/ Earl Hines-piano) 1927,
 James Dapogny's Chicago Jazz Band 1993,

Concert Pitch

With a relaxed swing feel

A

Ensemble Harmony 2 Bars:

B

Break! 2 Bars:

Ensemble Harmony 2 Bars:

C

Break! 2 Bars:

Solos Begin Here With 2-Bar Break:

Ensemble Harmony 2 Bars:

Ensemble Harmony 2 Bars:

Solo Continues (No Break):



After solos - On to "D":



431

DOWN IN JUNGLE TOWN

The Firehouse Jazz Band

Concert Pitch

Tempo Fastissimo

Edward Madden & Theodore Morse - 1908

(Madden wrote "By the Light of the Silvery Moon",
"Moonlight Bay", etc. Morse wrote "M-O-T-H-E-R", etc.)Rec: Red Allen 1940, Bob Scobey's Frisco Jazz Band (voc.
by Clancy Hayes) 1955, etc.

Verse:

A

The musical score for the verse of "Down in Jungle Town" consists of six staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The music is written in treble clef. The chords and notes are as follows:

- Staff 1: Chord **Gm**. Notes: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (half note), G3 (half note).
- Staff 2: Chord **Gm**. Notes: G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (quarter note), E3 (quarter note), F3 (half note), G3 (half note). Chord **A7**. Notes: A2 (half note), B2 (quarter note), C3 (quarter note), D3 (half note). Chord **A7b5**. Notes: A2 (half note), B2 (quarter note), C3 (quarter note), D3 (half note). Chord **D7**. Notes: D2 (half note), E2 (quarter note), F2 (quarter note), G2 (half note).
- Staff 3: Chord **F7**. Notes: F2 (half note), G2 (quarter note), A2 (quarter note), B2 (half note), C3 (quarter note), D3 (quarter note), E3 (half note), F3 (half note).
- Staff 4: Chord **F7**. Notes: F2 (half note), G2 (quarter note), A2 (quarter note), B2 (half note), C3 (quarter note), D3 (quarter note), E3 (half note), F3 (half note). Chord **Bb**. Notes: Bb2 (half note), C3 (quarter note), D3 (quarter note), E3 (half note), F3 (quarter note), G3 (quarter note), A3 (half note), Bb3 (half note).
- Staff 5: Chord **D**. Notes: D2 (half note), E2 (quarter note), F2 (quarter note), G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (half note). Chord **A7**. Notes: A2 (half note), B2 (quarter note), C3 (quarter note), D3 (half note). Chord **D**. Notes: D2 (half note), E2 (quarter note), F2 (quarter note), G2 (half note), A2 (quarter note), B2 (quarter note), C3 (half note), D3 (half note). Chord **A7**. Notes: A2 (half note), B2 (quarter note), C3 (quarter note), D3 (half note).
- Staff 6: Chord **F**. Notes: F2 (half note), G2 (quarter note), A2 (quarter note), B2 (half note), C3 (quarter note), D3 (quarter note), E3 (half note), F3 (half note). Chord **C7**. Notes: C2 (half note), D2 (quarter note), E2 (quarter note), F2 (half note), G2 (quarter note), A2 (quarter note), B2 (half note), C3 (half note). Chord **F7**. Notes: F2 (half note), G2 (quarter note), A2 (quarter note), B2 (half note), C3 (quarter note), D3 (quarter note), E3 (half note), F3 (half note). Chord **F7+**. Notes: F2 (half note), G2 (quarter note), A2 (quarter note), B2 (half note), C3 (quarter note), D3 (quarter note), E3 (half note), F3 (half note).

Chorus:

B

B \flat **C 7**

Down in jun - gle town, A hon - ey -

F 7 **B \flat**

moon is com - ing soon. Then you'll

B \flat **B \flat $^\circ$** **F 7**

hear a ser - en - ade, To a

F 7 **B \flat** **B $^\circ$** **F 7**

pret - ty mon - key maid,

C

B \flat **C 7**

When that chim - pan - zee up in the

F 7 **Cm 7** **D 7**

tree, Sings that mel - o - dy.

B \flat

I'll be true to my mon - key doo - dle - doo way Down In

C 7 **F 7** **B \flat**

Jun - gle Town.

She Looks Like Helen Brown

The Firehouse Jazz Band

Billy Rose & Fred Fisher - 1936

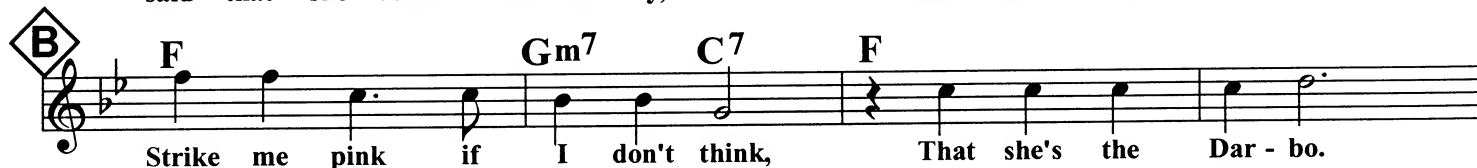
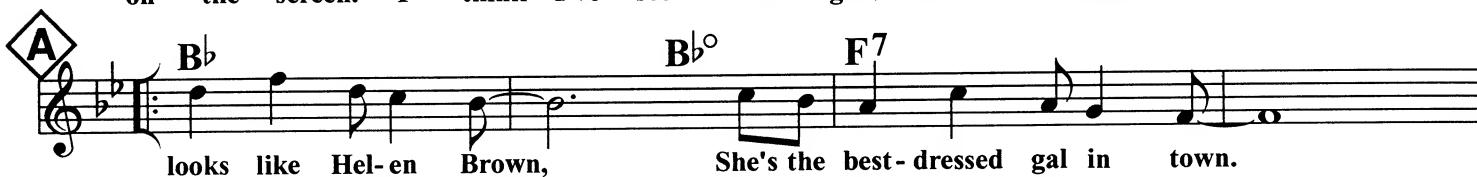
Rec: Pete Daily's Dixieland Band

(voc: Joe "Country" Washburne), etc.

[Washburne wrote "Oh, Monah" 1931,

"One Dozen Roses" 1942, etc.]

Concert Pitch



Minnie the Moocher

The Firehouse Jazz Band

433

Concert Pitch

Cab Calloway-Irving Mills-Clarence Gaskill - 1931
(One source gives Barney Bigard comp. credit also)
Rec: Cab Calloway (#1 Chart Record) 1931,
Danny Kaye 1942, Adelaide Hall, etc.

Now here's a sto - ry 'bout Min - nie the Mooch - er. She was a low - down hooch - y cooch - er.
She messed a - round wid a bloke named Smok - ey. She loved him tho he was a "cok - ey".

She was the rough - est, tough - est frail, But Min - nie had a heart as big as a whale. Ho de
He took he down to Chi - na - town, And showed her how to kick the gong a - round. Hi de

ho de ho, Rah de dah de dah, Tee - dle
hi de hi, Ree de dah de doo, Bo - dle

dee de dee, Ho de ho de ho. 2. She
dah do dah, Ho de de ho de ho.

3. She had a dream 'bout the King of Sweden,
He gave her things that she was needin'.
Gave her a home built of gold and steel,
A platinum car with diamond-studded wheels.
Wah de woo de way, Oh baby,
Doh de dee de doh, Ho de ho de ho.

4. He gave her his town house and racing horses,
Each meal she ate was a dozen courses.
She had a million dollars in nickels and dimes,
And ev'ry day she counted 'em a million times.
Bee de doo de dow, Oh Minnie,
Wa de wa de doo, Ho de ho de ho.

5. Now Min' and Smokey they started jaggin',
They got a free ride in a wagon.
She gave him the money to pay her bail,
But he left her flat in the County Jail.
Skee de doo de dee, Skah de dah de dah,
Skow de dow de dow, Ho de ho de ho.

6. Poor Minnie met Old Deacon Low-down,
He preached to her she ought to slow down.
But Minnie wiggled her jelly roll,
Deacon Low-down hollered "Oh, save my soul!"
Yip i yip i ay, Ump i dump i dah,
Yah de dah de do, Ho de ho de ho.

7. They took her where they put the crazies,
Now poor old Min' is kickin' up daisies.
You've heard my story, this ends the song,
She was just a good gal but they done her wrong.
Whoop ee doop ee dah, Hi de hi de hi,
Skid a ma rinky dee, Ho de ho de ho.

Second Hand Rose

The Firehouse Jazz Band

Concert Pitch

James F. Hanley & Grant Clarke - 1921

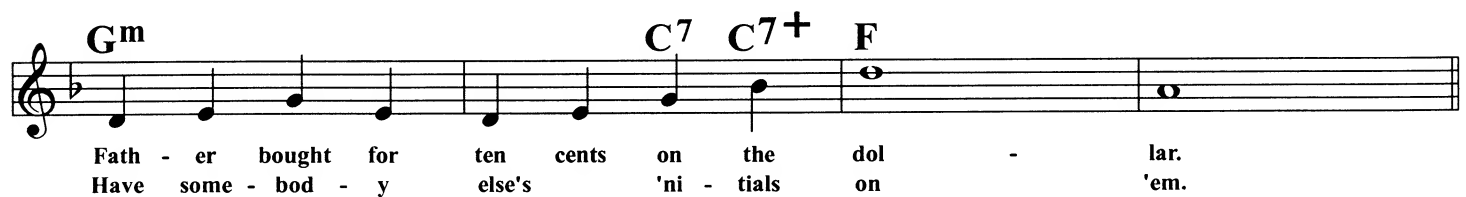
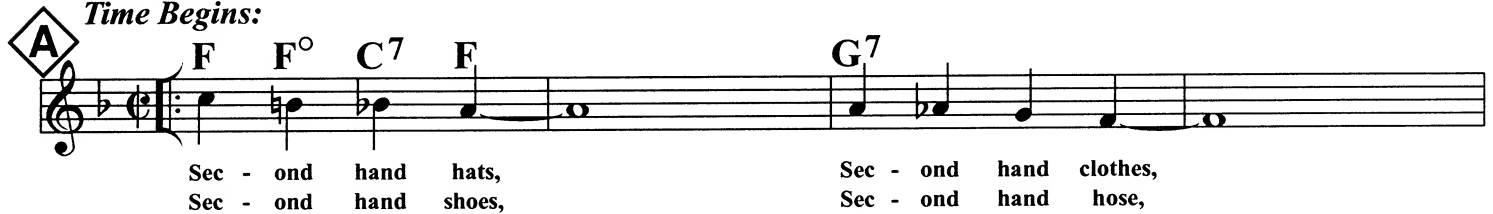
Sung by Fanny Brice in both the "Ziegfeld Follies of 1921" & movie "My Man" 1928. Sung by Barbra Streisand in movie "Funny Girl" 1968.

Rec: Ted Lewis Orch. 1921

Rubato ad lib:



Time Begins:



B

F F^o C⁷ F G⁷

Sec - ond hand pearls, I'm wear - ing sec - ond hand curls, I
 Sec - ond hand rings, I'm sick of sec - ond hand things I

F⁷ F⁷ B^b F⁺ B^b

nev - er get a sin - gle thing that's new.
 nev - er get what oth - er girl - ies do.

G^m C^m G^m C^m G^m

E - ven Jake the plumb - er, he's the man I a - dore, He
 Once while stroll - ing thru the Ritz a girl got my goat, She

F G⁷ C⁷+

had the nerve to tell me he's been mar - ried be - fore!
 nudged her friend and said "Oh look! There's my old fur coat!"

F F^o C⁷ F G⁷

Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From
 Ev - 'ry - one knows, that I'm just Sec - ond Hand Rose, From

G^m C⁷ F C⁷

Sec - ond Av - e - nue. I'm wear - ing
 Sec - ond Av - e - nue.

Moanin' Low

Ralph Rainger & Howard Dietz - 1929

Rec: Libby Holman 1929, Sophie Tucker 1929, Annette Hanshaw 1929

Charleston Chasers (voc. Eva Taylor, Phil Napoleon, J. Dorsey, Miff Mole, etc.) 1929, Lena Horne 1942, Billie Holiday, Teddy Wilson (w/ Cootie Williams) 1937, etc.

Concert Pitch

A F B \flat B \flat m F 3 B \flat m C7 $^{+}$

Moan-in' low, My sweet man I love him so, Though he's mean as can be. He's the

F Gm A \flat° F/A C7 Dm E \flat° C $^{+}$ /E F C7

kind of man needs the kind of wo - man like me.

F B \flat B \flat m F 3 B \flat m C7 $^{+}$

Gon-na die, If sweet man should pass me by. If I die where'll he be? He's the

F Gm A \flat° F/A C7 Dm E \flat° C $^{+}$ /E F B \flat 7 F A7

kind of man needs the kind of wo - man like me.

B Dm Gm6 Dm Gm A

Don't know an-y rea-son why he treats me so poor - ly. What have I gone and done?

Dm Gm6 Dm G7 C7 C $^{+}$

Makes my trou-ble dou-ble with his wor-ries, When sure - ly I ain't de - serv - in' of none.

F B \flat B \flat m F 3 B \flat m C7 $^{+}$

Moan-in' low, My sweet man is gon-na go. When he goes, Oh, Lord - ee! He's the

F Gm A \flat° F/A C7 Dm E \flat° C $^{+}$ /E F B \flat 7 F

kind of man needs the kind of wo - man like me.

On The Alamo

436

The Firehouse Jazz Band

Isham Jones & Gus Kahn - 1922

Rec: Red Nichols (w/ J. Teagarden, G. Miller, Benny Goodman, Kress, Krupa, etc.) 1929, Henry Busse Orch. 1936, Benny Goodman Sextet (w/ Cootie Williams, etc.), Will Hudson Orch. 1938, Chauncey Morehouse (w/ Charlie Spivak, Claude Thornhill, etc.), Wild Bill Davison (w/ E. Condon, Joe Sullivan, etc.) 1945, etc.

Concert Pitch

N. C. **A** C^Δ Dm⁷ C D⁷ Am⁷ F^m D⁷

Where the moon swings low, On the Al - a - mo, In a gar - den

Dm⁷ G⁷ Em⁷ E^b7 Dm⁷ G⁷

fair where roses grow, In the ten - der

C^Δ Dm⁷ C B⁷ Em⁷ A⁷ Am⁷

light of the sum - mer night, I can hear her

D⁷ Dm⁷ G⁷ **Break!:**

wan - der to and fro. For she said I'll

B C^Δ Dm⁷ C D⁷ Am⁷ F^m D⁷

wait by the gar - den gate, On the night I

Dm⁷ G⁷ Em⁷ E^b7 Dm⁷ E⁷

said "I love you so". And in all my

A^m C F^Δ

dreams it seems I go Where the moon swings

D⁷ Dm⁷ G⁷ C F⁷ C **Break!:**

low, On the Al - a - mo.

437

Yes, I'm In the Barrel

The Firehouse Jazz Band

Louis Armstrong - 1925

Rec: Louis Armstrong's Hot Five

(Kid Ory, Lil Armstrong, Johnny Dodds,
Johnny St. Cyr) 1925

Concert Pitch

Medium Blues Tempo

Rhythm Vamp (Continues thru "A":)



A Cornet solo - Muted (plunger, etc.):



Musical notation for the first two staves. The first staff contains measures with chords **Dm**, **Dm**, **A⁷**, and **Dm**. The second staff contains measures with chords **B^b**, **F**, **C⁷**, **F**, **G⁷**, **C^o**, and **C⁷**.

D Solos Here: Musical notation for the first staff of the solo section, featuring four measures of rhythmic patterns with chords **F**, **B^b7**, **F**, and **F⁷**.

Musical notation for the second staff of the solo section, featuring four measures of rhythmic patterns with chords **B^b**, **B^bm**, **F**, and **F**.

Musical notation for the third staff of the solo section, featuring six measures of rhythmic patterns with chords **C⁷**, **C⁷**, **F**, **F^o**, **C⁷**, **F**, and **C⁷**. A box labeled "Pick-ups to 'E':" is located at the end of the staff.

E After Last Solo: Musical notation for the first staff of the section following the last solo, featuring four measures with chords **F** and **Dm**.

Musical notation for the second staff of the section following the last solo, featuring four measures with chords **C⁷** and **F**. A box labeled "Break - 2 Bars:" is located above the staff.

Musical notation for the third staff of the section following the last solo, featuring four measures with chords **F**, **F⁷**, and **B^b**. Triplet markings (3) are present over the **F⁷** and **B^b** chords.

Musical notation for the fourth staff of the section following the last solo, featuring four measures with chords **F⁷**, **B^b**, and **B^b7**. A box labeled "Break - 2 Bars:" is located above the staff.

Musical notation for the fifth staff of the section following the last solo, featuring four measures with chords **F**, **B^b**, **B^bm**, **F**, **G⁷**, **C⁷**, **F**, and **A**.

438

The American Patrol

The Firehouse Jazz Band

Concert Pitch

Begin with drum cadence - 8 bars
Add cornet 16 bars (Section "A")
Band in at "B"
Back to "A" & "B" for solos

F. W. Meacham - 1891
Rec: John Philip Sousa 1901,
Prince's Orchestra 1917,
Glenn Miller Orch. 1942, etc.

The musical score is written for a single melodic line in treble clef, 2/4 time, with a key signature of one flat (Bb). The score is divided into two main sections, A and B, each marked with a diamond-shaped box containing the letter. Section A begins with a repeat sign and a first ending bracket. Section B also includes a first ending bracket. Chord symbols are placed above the staff at various points: F, C7, F, G7, C7, F, F7, Bb, Gm7, C7, F, C7, F, F7, Bb, F, C#o, Dm, Bb, F, C7, and F. The notation includes eighth and sixteenth notes, rests, and repeat signs.

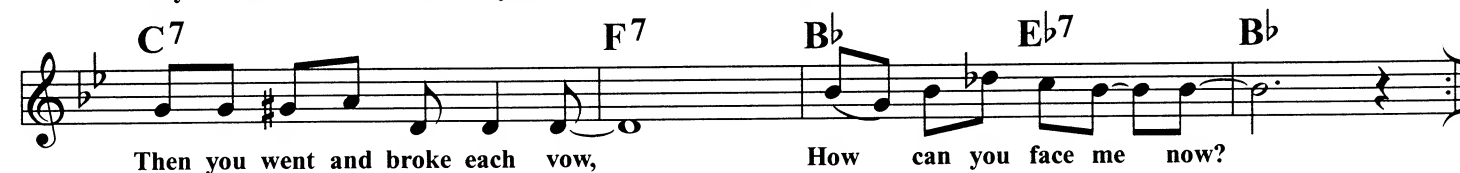
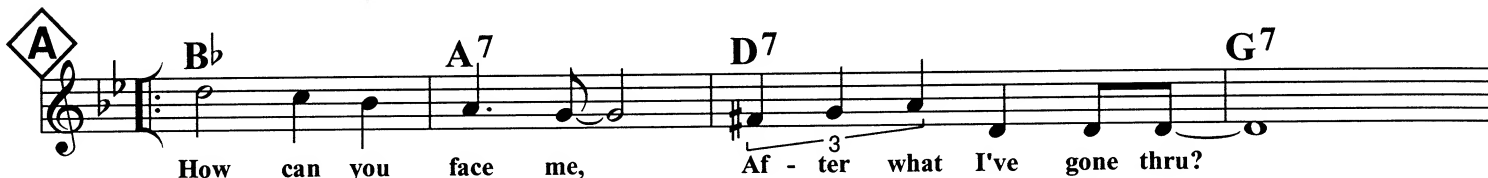
How Can You Face Me?

The Firehouse Jazz Band

Thomas "Fats" Waller & Andy Razaf - 1934
Rec: "Fats" Waller & His Rhythm (a 7-piece band including Mezzrow, etc.) 1934

439

Concert Pitch



Stavin' Change

The Firehouse Jazz Band

Al Bernard - 1923

Rec: The Original Indiana Five 1923

Concert Pitch

G Em A⁷ D⁷ G

I'm gon - na tell you 'bout a bad man, Down in New Or - leans.
I'm gon - na tell you now how Stave loved, Gal named Lin - dy Lee.

G Em A⁷ D⁷

Now you can rave a - bout your Jes - sie James, But this man sure was mean. He
He al - ways told the men a - round the town, "That gal be - longs to me!" She

G⁷ C G

sure was rough, he used to strut his stuff, Up and down the Av - e - nues. He was a
sure was bold, just like the sto - ry old, Trif - led on him one sad day. He shot poor

A⁷ D A D⁷

long, tall dressed up Brown, From his hat down to his shoes.
Lin - dy through the heart, That's why folks down there all say:

A D⁷ G

Stav - in' Change, The good Lord knows he was bad,

D⁷ G G⁷

Stav - in' Change, He made the sweet mam - mas glad, and sad.

C Cm G B⁷ Em

He had a knife long e - nough to row a boat, A big for - ty four, un - der - neath his coat.

A⁷ D⁷

Look - ing for a tus - sle at a fish fry ev - 'ry night,

B **D7** **G**

Mus - tard Browns, They loved the ti - ger in his eye.

D7 **B7**

Sat - in Blacks, They used to feed him Rock and Rye. He said there's

E7 **A7**

chang - es in the O - cean, chang - es in the Sea, Nev - er gon - na be an - y change in me, 'Cause I'm

D7 **G** **C7** **G**

Stav - in' Change, The mean - est man in New Or - leans.

Solos at "A":

March of the Bobcats

Based on "Maryland, My Maryland"

The Firehouse Jazz Band

Bob Haggart, Bob Crosby, Ray Bauduc - 1938
 Rec: Bob Crosby's Bobcats (Lawson, Matlock,
 E. Miller, Zurke, Lamare, Bauduc, etc.) 1938,
 The Dukes of Dixieland c. 1959,
 The Titan Hot Five 1997, etc.

Concert Pitch

Melody at "A" is similar to Yank Lawson's

Drum cadence 4 bars:

Drum Roll-off:

A Dixie 2-Beat Style:

B Snare Drum stuff-N.O. style-No Cymbals 8 Bars:

Ensemble - 2 Bars:

Trombone:

Back to "A" for Solos:

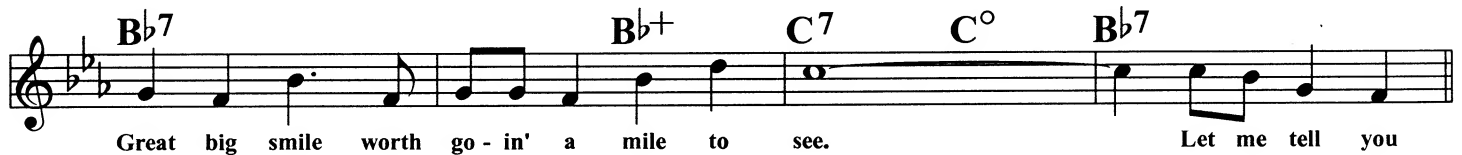
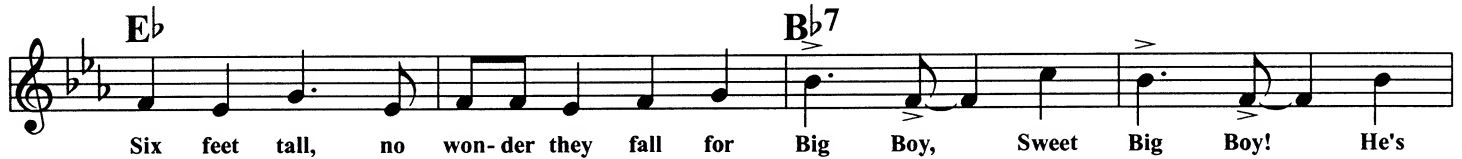
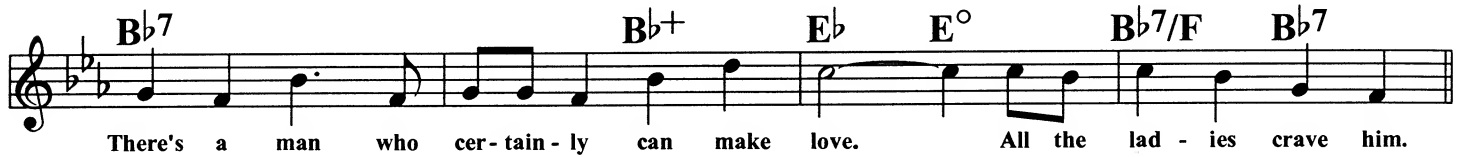
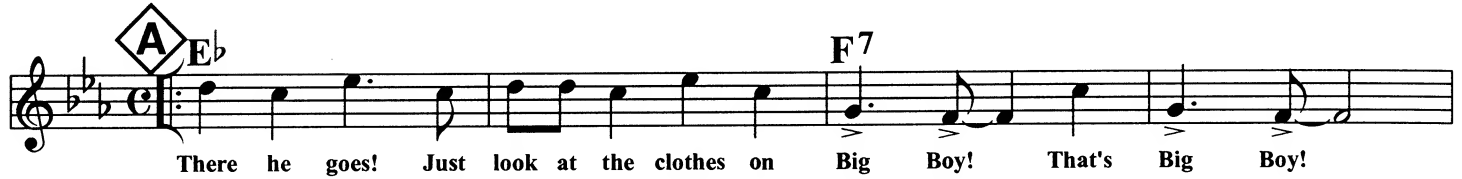
BIG BOY

The Firehouse Jazz Band

Milton Ager & Jack Yellen - 1924

Rec: The Wolverine Orch. (Bix on cornet & doubling on piano) 1924, Bud Freeman's Band 1942, Ray McKinley Orch., etc.

Concert Pitch



Because My Baby Don't Mean "Maybe" Now

The Firehouse Jazz Band

443

Concert Pitch

Walter Donaldson - 1928
Rec: Paul Whiteman Orch.
(Bix, voc. Bing Crosby, etc.) 1928

A F F^Δ F⁶ C^o

Birds are sing - ing mer - ri - ly, The sun is shin - ing peace - ful - ly, Be -

C⁷ C^o C⁷ F Gm⁷ C⁷

cause my ba - by don't mean "May - be" now.

F F^Δ F⁶ C^o

When the preach - er ques - tions me, I'll say "Yes Sir, Yes Sir - ee", Be -

C⁷ C^o C⁷ F B^bm⁶ F

cause my ba - by don't mean "May - be" now.

B A C^o E⁷ A C^o E⁷

I just got a lit - tle let - ter just yes - ter - day,

A C^o E⁷ A A^o C⁷

Now I feel a lit - tle bet - ter and so I say:

F F^Δ F⁶ C^o

Life is short and might - y sweet, But I know mine is quite com - plete, Be -

C⁷ C^o C⁷ F B^bm⁶ F

cause my ba - by don't mean "May - be" now.

I Love My Baby

The Firehouse Jazz Band

445

Harry Warren & Bud Green - 1925

Rec: Bailey's Lucky 7 (This band also recorded as "The 7 Champions",
The "Rio Grande Dance Orch.", "The Southern States Dance Band",
"The Los Angeles Dance Orch.", "The New Jersey Dance Orch.", etc.)

Personnel: Red Nichols, Phil Napoleon, Miff Mole, J. Cali, Berton, etc. - 1925

Concert Pitch

A **F7**

Tuba: I love my ba - by, My ba - by loves me. **Tuba:**

G7

Don't know no - bod - y As hap - py as we.

C7 **F7** **Bb** **G7**

She's on - ly twen - ty and I'm twen - ty - one,

C7 **Gb7** **F7**

We nev - er wor - ry, We're just hav - in' fun. **Tuba:**

B **F7**

Some - times we quar - rel, And may - be we fight, **Tuba:**

G7

But then we make up the fol - low - ing night.

C7 **F7** **Bb** **Ab7** **G7**

When we're to - geth - er we're great com - pan - y, I love my

C7 **F7** **Bb**

ba - by, My ba - by loves me.

Concert Pitch

Joe Hoover (Pseudonym for J. Russel Robinson)
& Joe Trent - 1928Rec: Bix & His Gang 1928, Paul Whiteman's
Rhythm Boys (Bing Crosby, Harry Barris, Al Rinker)
1928, The Coon-Sanders Night Hawks 1929, etc.

Intro Horns Only - Rhythm in at "A":

Intro Horns Only - Rhythm in at "A":

Verse:

Verse:

Hon, put your best clothes on, Time we were out and gone.
Know ev - 'ry band of fame, Know all the men by name,

Got to show you that up - town cab - er - et. Say,
But he's dad - dy of all, the "Rhy - thm King". He

they got a band that has a mas - ter of blues and jazz,
knows all the sharps and flats, What I know: That boy's the "cats".

Got - ta be there when they start to play. Lis - ten to the
He could make a preach - er shake that thing!

Bass rhythm at "A" (Originally Leibbrook's bass sax part):

Bass rhythm at "A" (Originally Leibbrook's bass sax part):

etc.

Chorus:

B **F** **B \flat 7** **B $^{\circ}$**

Rhy - thm King, Lis - ten to him play that thing, Lawd!

C7 **F** **C7**

Lawd! He's some sen - sa - tion! Lis - ten to the

F **B \flat 7** **B $^{\circ}$**

sax - o - phone, lay - in' on a min - or tone, My!

C7 **F**

My! Sweet syn - co - pa - tion. It makes you

C **A7** **D7**

rock like a chair, Heats up the air, It's just like wine.

G7 **C** **A \flat 7** **G7** **C7**

Quiv - er and shake, He plays a break, wrin - kles up your spine. Pret - ty mu - sic

F **B \flat 7** **B $^{\circ}$**

so in - tense, Hold your feel - ings in sus - pense, Lawd!

C7 **G7** **C7** **F**

Lawd! Lis - ten to the Rhy - thm King!

Solos at "B":

On Cue: Back to "A",
Play to end, No repeat:

Bessie Couldn't Help It

The Firehouse Jazz Band

Byron Warner, J. L. Richmond & Chas. Bayha - 1925

Rec: Rube Bloom & His Bayou Boys (T. Dorsey, Mannie Klein, Benny Goodman, etc.) 1930, Hoagy Carmichael & His Orch. (Bix, J. Teagarden, J. Dorsey, Pee Wee Russell, Bud Freeman, Joe Venuti, Eddie Lang, etc.) 1930, Louis Armstrong & His Orch. (Red Allen, A. Nicholas, J. C. Higginbotham, Luis Russell, Pops Foster, Paul Barbaarin, etc.) 1930, etc.

Concert Pitch

A Verse:

The musical score is written on a single staff in treble clef with a key signature of one flat (Bb) and a common time signature (C). The melody consists of eighth and quarter notes. Chord symbols are placed above the staff at various points: F, F#°, C7/G, C7, C7, C7/G, G#°, F, F7, Bb, C7, F, Bb, Gm7, C7, F, G7, C, G7, C, and C°.

Pret - ty lit - tle Bes - sie Brown was a sweet co - ed.

Ev - 'ry fel - low in the town fol - lowed where she led. She would

Ju - li - et 'em, Then she'd pet 'em, Fast as they came.

Oh! How it would up - set 'em, But she was not to blame, For:

Chorus:

B *C7* *C7* *F*
 Bes - sie could- n't help it, an - y more than you could, or I could.
 Tuba:

C7 *C7* *F*
 Bes - sie could- n't help it, Tho she tried to be good, Oh so good.
 Tuba:

Bb *F* *Cm/Eb* *D7*
 She was pret - ty as the hea - vens a - bove, Oh boy! And how she could love.

G7 *C7* *C°*
 Bes - sie had af - fec - tion that was sim - ply won - der - ful, Ter - ri - ble, But

C *C7* *F*
 Bes - sie could- n't help it, an - y more than you could, or I could.
 Tuba:

F7 *Bb* *D7/B*
 When she'd smile, You were bound to fall, That's all. A

F/C *D7* *G7*
 boy kissed Bes - sie in a Bu - ick one night. Why, oh why did she yell with de - light?

C7 *F*
 Bes - sie could- n't help it, An - y more than you could, or I could.
 Tuba:

C

B^b7

E^b

B^b7

E^b

E^b

Cornet Pickups:

B^b7

E^b

Tuba:

C⁷

F^m

F^{#o}

E^b

E^o

B^b7/F

B^b7

E^b

Unison - 2 Bars:

D **B^b7** **E^b**

B^b7 **E^b** **Break - 2 Bars:**

B^b7 **E^b**

C⁷ **F^m** **F[#]°**

E^b/G **G^b°** **B^b7/F** **B^b7** **E^b** **E^b7** **A^b** **A^bm** **E^b**

Solos at "C":

448

The Black Bottom Stomp

("Queen of Spades")

The Firehouse Jazz Band

Ferdinand "Jelly Roll" Morton - 1925

Rec: Jelly Roll Morton's Red Hot Peppers 1926,

Red (Nichols) & Miff's (Mole) Stompers 1927,

Bob Scobey's Frisco Jazz Band, Dukes of Dixieland

(w/ Danny Barker) 1991, The Titan Hot Five 1997, etc.

Concert Pitch

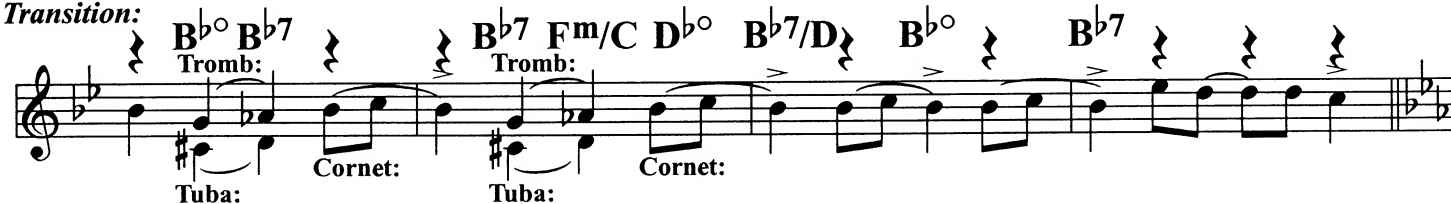


Trombone Cues:



Cornet:

Transition:



For Sale

(Hannah Johnson's Big Black Ass)

The Firehouse Jazz Band

Concert Pitch

Clarence Williams & Henry Troy - 1931

Verse - Rubato:

A Hard times, they tell me, made a mon-key eat red pep-per. Let me tell you what they've done to a red hot step-per:

Han-nah was a luck-y farm-er-ette 'til this de-pres-sion, but now she's lost most ev-'ry-thing she had in her pos-ses-sion. She

did-n't miss the cows and she did-n't miss the chick-ens, But when she had to sell her "jack ass", My! She raised the dick-ens! She

did-n't mind the loss of hors-es nor the oats and hay, The thing that hurt her most was to hear the neigh-bors say:

Chorus - Time:

B Han-nah John-son's big black ass is on the block for sale. The

way she worked that poor ass it must be tough as a whale. Ev-'ry

man in the coun-try could ride it bare-back. In har-ness or out you were safe on her "jack", and

for long dis-tance rid-ing her ass was nev-er tir-ed. 'Twould work for noth-ing just the same as when hir-ed.

Han-nah John-son's big black ass is on the block for sale.

Papa De-Da-Da

(A New Orleans Stomp)

450

Concert Pitch

Spencer Williams, Clarence Todd & Clarence Williams - 1925

Rec: Clarence Williams (piano roll) 1926, Clarence Williams'

Blue Five (Bechet, Armstrong, Redman, voc. by Eva Taylor) 1925,

King Oliver & His Orch. 1931, etc.

A

Down in New Or - leans, Land of dream - y scenes,

There's a man, mu - sic man, Plays and sings, Buck and wings.

Pa - pa tree - top tall, Long and lean that's all,

Ev - 'ry night, it's a sight, you should hear folks call: Pa - pa

B

De - Da - Da, He's the la - dies man. Pa - pa De - Da - Da, Sweet - est in the land. Pa - pa

De - Da - Da, Watch him clap his han'. He can play pi - an - o gran'. Pa - pa

De - Da - Da, He can string the blues, Pa - pa De - Da - Da, Al - ways spread - in' news.

Neat and keen, That's what I mean, Got all the gals in New Or - leans. Pa - pa

De, Da, Da - De - Da, He's the hot - test man in town.

Doin' the New Low-Down

The Firehouse Jazz Band

Jimmie McHugh & Dorothy Fields - 1928

Rec: Duke Ellington 1928, Bobby Hackett (Condon, etc.) 1939,
Irving Mills & His Hotsy Totsy Gang (J. McPartland, etc.) 1928,
Song popularized by dancer Bill "Bojangles" Robinson.

Concert Pitch

A C C#° G7 C° C E+ F Fm

Oh! Make 'em play that cra - zy thing a - gain, I've got - ta do that la - zy swing a - gain,

C C° G7 C

Heigh! Ho! Do - in' the New Low - Down.

C C#° G7 C° C E+ F Fm

I got my feet to mis - be - hav - in' now, I got a soul that's not for sav - in' now,

C C° G7 C

Heigh! Ho! Do - in' the New Low - Down. That danc - in'

B E7 A7

de - mon has my feet in a trance, 'Cause while I'm

D7 C#7 D7 G7 G° G7

dream - in' I go in - to that dance!

C C#° G7 C° C E+ F Fm

And once you hear the haunt - ing strain to it, I'd like to bet you'll go in - sane to it,

C C° G7 C

Heigh! Ho! Do - in' the New Low - Down.

Some Sweet Day

The Firehouse Jazz Band

452

Concert Pitch

Tony Jackson-Ed Rose-Abe Olman - 1917

Rec: Miff Mole & His Molers (w/ Red Nichols,
Vic Berton, etc.) 1927, McKinney's Cotton Pickers
(w/ Don Redman) 1928, Louis Armstrong & His
Orch. (w/ Teddy Wilson) 1933, etc.

Al - tho it's spring the birds don't sing, You're leav - ing me to - day. It's

not the first time my poor heart has been in pain this way. In

win - ter time you're good and kind, For - ev - er by my side, But when

sum - mer's near you dis - ap - pear, Don't ev - en say good - bye. You're goin' to

long for me some - day, But I'll be far a - way. 'Cause when the

cold wind does blow with its ice and its snow, Then your heart

soon will melt for each sor - row I have felt. And when your

friends turn a - way, time will prove what I say. Now's your time,

I'll have mine Some Sweet Day. (Yes, Some Sweet Day.)

The Whiteman Stomp

The Firehouse Jazz Band

Concert Pitch

Jo Trent & Thomas "Fats" Waller - 1927

Rec: Fletcher Henderson Orch. (Don Redman arr.) 1927,
Paul Whiteman Orch. (H. Busse, T. & J. Dorsey, Pingatore,
etc.) 1927. This sheet based on the Lennie Hayton arr.

A

Section A consists of eight staves of music in 4/4 time, key of B-flat major. The first staff begins with a diamond-shaped 'A' marker. Chords are written above the notes: A^b9, A^b9 G⁹ G^b9 F⁹, and E⁹. The second staff has chords: Fm6, E[°], Fm6, B⁷ B^b7, E^b, and D^b9. The third staff has chords: A^b9, A^b9 G⁹ G^b9 F⁹, and E⁹. The fourth staff has chords: Fm6, E[°], Fm6, B⁷ B^b7, E^b, D^b, E^b (with a 'Splash!' symbol), and G⁷. The fifth staff has chords: C^m, G⁷/D, C^m/E^b, G⁷/D, C^m, G⁷/D, C^m/E^b, and D⁷. The sixth staff has chords: G^m, G^m/F, E^b, G^m/D, D⁷, G^m (with a 'Splash!' symbol), and B^b7. Section A ends with a double bar line.

B

Section B consists of four staves of music in 4/4 time, key of B-flat major. The first staff begins with a diamond-shaped 'B' marker and has the same chord sequence as the first staff of section A: A^b9, A^b9 G⁹ G^b9 F⁹, and E⁹. The second staff has chords: Fm6, E[°], Fm6, B⁷ B^b7, and E^b (with a 'Trombone:' label). The third staff has chords: G^m7 (with a 'Cornet:' label), F⁶, and F⁷ (with a 'Splash!' symbol). The fourth staff has chords: B^b7 (with a 'Splash!' symbol), A⁷ A^b7, G[∅], G⁺, C⁺, F⁺, and B^b7.

C

Chords: E^b , $F^\#\circ$, G^+ , C^+ , F^+ , B^b7 , E^b , $Cm6$, $Fm7$, Cm , Fm , Cm , $G7$, E^b , *Splash!* D^b9

D

Chords: E^b7 , B^b7 , E^b7 , B^b7 , $Fm7$ *Cornet:*, B^b7 , $B^b\circ$, B^b7 , *Splash!*, E^b7 , B^b7 , E^b7 , B^b7 , $D\emptyset$, $E\emptyset$, $F\emptyset$, $G\emptyset$, $E9$, $F9$, $F^\#9$, $G9$, D.C. (Back to "A") - Take Coda:

Trombone:

Coda: *Off-Beat Chords:*

Chords: E^b , Cm , A^b , B^b7 , E^b , A^b , E^b , *Splash!*, *Splash!*, *Splash!*

Emperor Norton's Hunch

The Firehouse Jazz Band

Lu Watters - 1944

Named for Joshua A. Norton, who proclaimed himself "Emperor of the United States & Protector of Mexico" c. 1858. Norton lived in San Francisco. One of his "hunches" was that there would someday be a bridge built over the San Francisco Bay.

Concert Pitch

Fm

A **Fm** **C7** **Fm**

Fm **Db7** **C7**

Fm **C7** **Fm**

Db **Fm** **C7** **Fm** **C7** **1. Fm** **2. Fm**

Fm **Tromb. 1 Bar:** **Db** **C**

B **Originally the Piano Solo:** **C** **C#o** **G7** **C#o**

G7 **C**

C **C7** **F** **F#o**

C/G **D7** **G7** **C** **C7**

C **S**

Measures 1-10 of the musical score. Chords indicated: F, C7, Bb, F, G7, C7, F, F/C, B^o.

Measures 11-12: **Break - 2 Bars:**

Measures 13-14: **1. Repeat for solos:** (C7, F, C7)

Measures 15-16: **2. End of Last solo - On to "D":** (F, C7, F)

Measures 17-18: **3. Fine ending:** (F)

Measures 19-20: *Fine*

D **After Last Solo:**

Unison:

Measures 21-24 of the musical score. Chords indicated: F, C7, F.

Measures 25-28: **D.S.**

Measures 29-32: **Tuba & Trombone:**

Measures 33-36: **D.S. (Back to "C") - Play "Fine Ending":**

I'm Wild About Horns On Automobiles

The Firehouse Jazz Band

Concert Pitch

Clarence Gaskill - 1928

Also wrote: "I Can't Believe That You're

In Love With Me" 1927, "Prisoner Of Love" 1931, etc.

Rec: Fred "Sugar" Hall & His Sugar Babies 1928,

Seven Blue Babies (w/ T. & J. Dorsey, voc. Jack Kaufman)

A

Ev - 'ry - bod - y has a cer - tain rac - ket now - a - days.

I just got a fun - ny one that keeps me in a daze.

Some folks like the op - 'ra and then oth - ers like the blues, But

I like some - thing diff - 'rent and here's the one I choose: I'm

Chord symbols: G, Am7, B^b°, G/B, D7, G, B7, C#[°], G/D, B/D#, Em, B7, Am, E, G, D7, B7, A7, D, B7, E7, A7, D7.

On ensembles & behind vocal: Horns play car horn "ta-ta-ta-ta", clarinet a half-step below cornet.

B

wild a - bout horns on au - to - mo - biles that go

"Ta - ta - ta - ta", "Ta - ta - ta - ta". I

don't know what there is a - bout one, But

you can't get a girl with - out one. I

C

ain't had a girl - friend for ma - ny a night, Since

I got that bu - gle I'm do - in' al - right! I'm

wild a - bout horns on au - to - mo - biles that go

"Ta - ta - ta - ta ta - ta - ta".

My Window Faces the South

The Firehouse Jazz Band

Concert Pitch

Jerry Livingston-Abner Silver-Mitchell Parish - 1938

Rec: Fats Waller (Victor #25762) 1938.

Bob Wills & His Texas Playboys 1946, etc.

A

F m6 Bbm6/F F m6 Bbm7

I keep dream - in' of my mam - my and my pap - py

Fm/C Db7 C7+ Fm7 Bbm/F Fm7 F°

in the win - ter - time gloom.

F m6 Bbm6/F F m6 Bbm7

And I see those south - ern bow - ers where the flow - ers

Fm/C Db7 C7+ Fm7 Bbm/F Fm7 F°

fill the air with per - fume.

B

Bbm7 Eb7 Bbm7 Eb7

For when I hun - ger for per - fec - tion,

Bbm7 Eb7 Ab C° C7

I turn my eyes in one di - rec - tion.

F m6 Bbm6/F F m6 Bbm7

All I do is draw the cur - tain of a cer - tain

Fm/C Dø G7

win - dow here in my room. My

Chorus:

C

win - dow fa - ces the South, And

C **C7**

I'm al - most half - way to hea - ven.

F **F#°** **C** **A7**

Though snow is fall - in', still I can see,

D7 **G7**

Fields of cot - ton smil - in' at me. My

D **C**

win - dow fa - ces the South, And

C **C7**

though I am far from the Swan - ee,

F **F#°** **C** **A7**

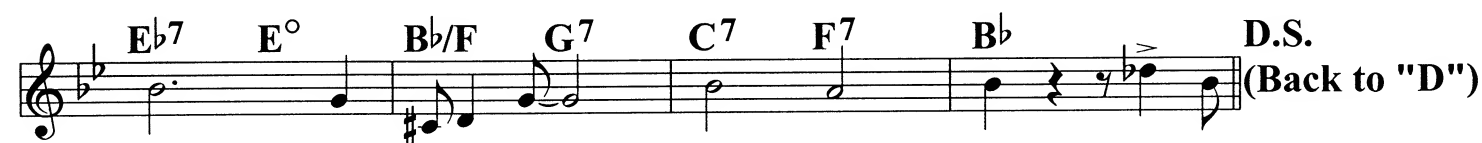
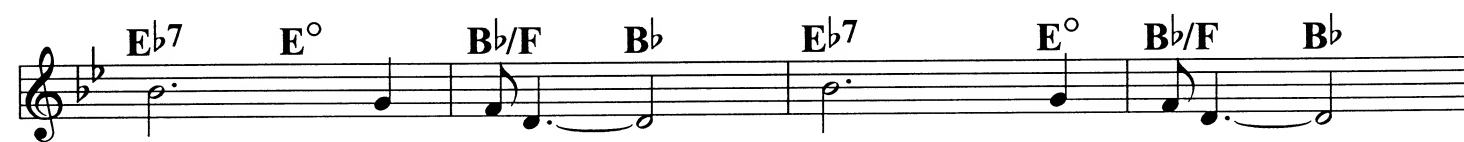
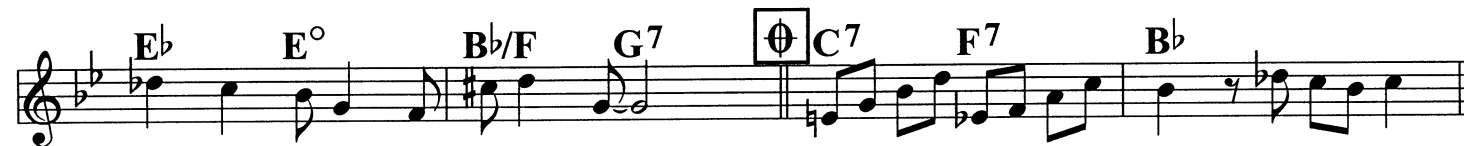
I'm never frown - in' or down in the mouth, My

D7 **G7** **C**

win - dow fa - ces the South.

(w/ Johnny & Baby Dodds, J. St. Cyr, etc.)1927

[illegible]

**Coda:**

The Burgundy Street Blues

The Firehouse Jazz Band

George Lewis

Rec: George Lewis & His New Orleans Music

(w/ George Lewis-clar, Jim Robinson-trmb,

"Slow Drag" Pavageaux-bass, etc.) New Orleans 1950

& at the Beverly Caverns in L. A. in 1953,

The Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

Slow Blues

The musical score is written in 12/8 time, indicated by the 'C' time signature. It consists of three staves of music. The first staff begins with a key signature of one sharp (F#) and a common time signature 'C'. The melody is written in treble clef. The second staff continues the melody, featuring a key signature change to one flat (F) and a common time signature 'C'. The third staff continues the melody, featuring a key signature change to two flats (Bb and Eb) and a common time signature 'C'. The score includes various chords (C, F7, C7, F, C, A7, D7, G7, C, F7, C) and melodic lines with eighth and sixteenth notes, as well as rests and triplets.

Perdido

The Firehouse Jazz Band

459

Concert Pitch

H. J. Lengsfelder-Ervin Drake-Juan Tizol - 1942

Rec: Duke Ellington Orch. 1942, Gene Krupa Trio,
Louis Armstrong (1950's California concert recording),
The Titan Hot Five 1997, etc.

The musical score for "Perdido" is presented in ten staves, all in 4/4 time and key of B-flat major (two flats). The first staff is marked with a diamond containing the letter 'A'. The second staff contains a triplet of eighth notes. The third staff continues the melodic line. The fourth staff includes a triplet of eighth notes and a half note. The fifth staff is marked with a diamond containing the letter 'B'. The sixth staff contains a triplet of eighth notes. The seventh staff continues the melodic line. The eighth staff includes a triplet of eighth notes. The ninth staff continues the melodic line. The tenth staff includes a triplet of eighth notes and ends with a double bar line. The chords are: Cm7, F7, Cm7, F7, Bb, Cm7, F7, Cm7, F7, Bb, Cm7, F7, Cm7, F7, Bb, Eb7, Bb, D7, Ab7, G7, C7, Gb7, F7, Cm7, F7, Cm7, F7, Bb, Cm7, F7, Cm7, F7, Bb, Eb7, Bb.

Big Bear Stomp

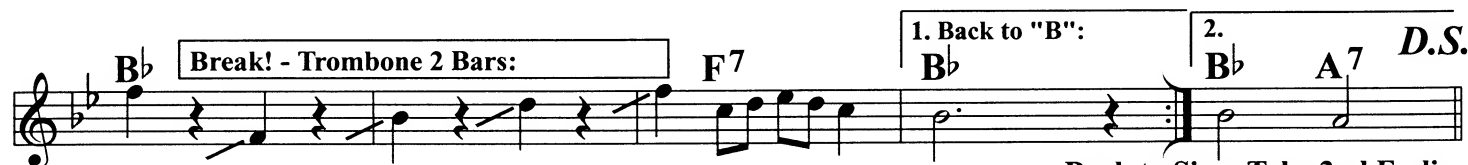
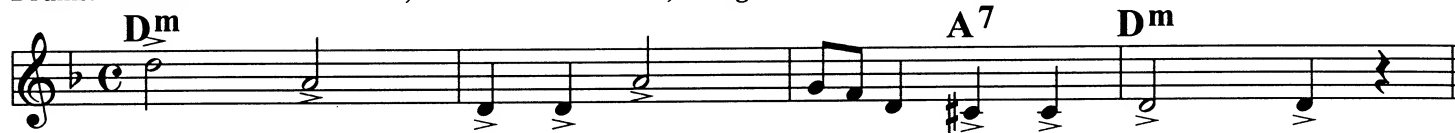
The Firehouse Jazz Band

Lu Watters - 1944

Rec: Lu Watters Yerba Buena Jazz Band
(Turk Murphy-trmb, Bob Scobey-trmp, Bob
Helm-clar, Wally Rose-pno, etc.) 1946

Concert Pitch

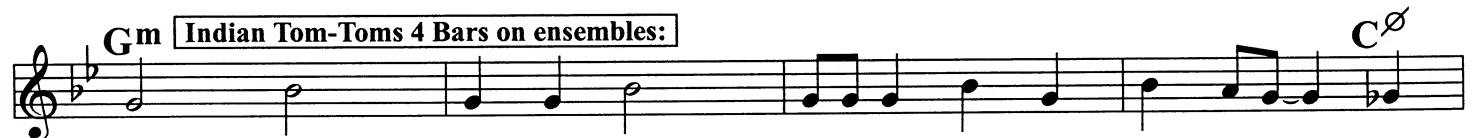
Drums: Indian Tom-Toms 'til "A", a little voodoo 'til "B", Swing at "B":



Back to Sign, Take 2nd Ending
Before "B", Go to "Interlude":

Interlude:

Drums play rhythm as written 4 bars:



Indian Tom-Toms 4 Bars on ensembles:



Repeat for Solos (Back to "C"):



Last Time:



Take Your Tomorrow

The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928
Rec: Frankie Trumbauer & His Orch.
(Bix, Lang, etc. Voc: Trumbauer & possibly
Austin Young) 1928, etc.

This bit of comedy dialogue was recorded by the Frankie Trumbauer Orchestra on Sept. 20, 1928.
The band included Bix-cornet, Min Leibbrook-bass sax, Eddie Lang-guitar, Lennie Hayton-Piano, etc.

***Band plays song once thru, then rhythm section vamps during dialogue:**

(Slightly black dialect is used in dialogue, with "Tram" very laid back and "Austin" fast-talking and nervous)

Tram: Say now, how 'bout them there two dollars which you owe me?

Austin: Listen Tram, I'm gonna pay you them two dollars, but I can't pay you now. I'll pay you tomorrow.

Tram: Yeah, that's what you said.

Austin: Now listen Tram, ain't we been dubs a long, long time?

Tram: Yes, we is.

Austin: Ain't we been stickin' together thru thick and thin?

Tram: Yeah, that's just the reason I'm gonna thin out on you. You got too thick for me.

Austin: Man, I'm gonna pay you tomorrow.

Tram: Umm hmm, That's what you said. (Tram sings pick-ups to song,
Austin inserts lower lines:)

Take Your Tomorrow

The Firehouse Jazz Band

J. C. "Jimmy" Johnson & Andy Razaf - 1928
 Rec: Frankie Trumbauer & His Orch.
 (Bix, Lang, Bargey, etc. Voc: Trumbauer &
 possibly Austin Young) 1928, etc.

Concert Pitch

The musical score is written for a single melodic line in G major, 4/4 time. It consists of ten staves of music. Chord symbols are placed above the staff lines. A key signature change to B-flat major occurs at the start of the eighth staff. Section markers A, B, and C are placed in diamond shapes above the staves. The lyrics are written below the staff lines, with some lines indented to align with specific notes or measures.

Staff 1: D7, A, G7, C7, F, D7
 Take your to - mor - row and give me to - day, For your to -
Man, I'm gonna pay you tomorrow.

Staff 2: G7, C7, F, A7
 mor - row is too far a - way. *Just one day.* At ev - 'ry

Staff 3: D7, C°, G7
 dawn - ing I've wait - ed in vain, I find each

Staff 4: G7, C7, D7
 morn - ing brings on - ly rain. How can I
You mean to say that I'm a cloud?

Staff 5: B, G7, C7, F, A7
 bor - row to - mor - row to - day, With clouds a -
You don't have to borrow, I'm gonna pay you.

Staff 6: D7, Gm, D7, Gm
 round me all heav - y and gray? What your to -
Keep insistin' I'm a cloud, don't you?

Staff 7: Bb, B°, F/C, D7
 mor - row may bring don't mean a thing, And that is why I say: Take your to -
Listen t'me boy, I'm gonna KEEP that money!

Staff 8: G7, C7, F
 mor - row and give me to - day.

B

Teagarden sang Bb:
stomp, Stomp Mis - ter Hen - ry Lee, And when I

stomp, I want you to let me be.

When they play that low down bass, Get the fev - er in my face,

I just shake like a leaf on a tree. I wan-na

C

stomp, When they play that swing, That's

what I need more than an - y - thing.

When that jazz band, they be - gin, Hits me like a quart of gin, I'm gon-na

stomp, Mis - ter Hen - ry Lee.

Right Or Wrong

The Firehouse Jazz Band

Concert Pitch

Arthur Sizemore & Haven Gillespie - 1928
(Also listed as 1921 by some sources)
Rec: Tampa Red 1934, Teddy Wilson 1937,
Bob Wills & His Texas Playboys 1936, etc.

May - be I am right, May - be I am wrong, But

some-one else makes love to you, So don't blame me for feel - ing blue.

True you passed me by, I don't know just why.

I can't get you off my mind, no mat - ter how I try: Right or

Chords: G, E, A⁷, D⁷, G, G[°], D⁷, G, G, E, A⁷, D, B⁷, E^m, D, D[°], A⁷, A⁷b⁵, D⁷

Chorus melody similar
to the Bob Wills version:

A

E7+ wrong, I'll al - ways love you. **A7** Tho' you're

D7 gone, I can't for - get. **G** Right or

G wrong, I'll keep on dream - ing, **D** Tho' I

A7 wake with the same old re - gret. **D7** All a -

B

E7+ long I thought I'd lose you, **A7** Still I

D7 prayed that you'd be true. **C7** **B7** In your

E7 heart please just re - mem - ber, **A7** Right or

G wrong, I'm still in love with you. **D7** **G**

Blue River

The Firehouse Jazz Band

Concert Pitch

Joseph Meyer, Alfred Bryan & A. Crawford - 1927

Rec: Frankie Trumbauer & His Orchestra

(Bix, B. Rank, A. Rollini, E. Lang, etc., Voc: Seger Ellis) 1927,

Gil Rodin Orch. (J. & C. Teagarden, J. Dorsey, etc.) 1933,

The Titan Hot Five 1997, etc.

Verse:

A

E \flat m **E \flat m7** **A \flat 7**

Birds in the trees, and a song on the breeze,

B7 **B \flat 7** **E \flat m** **A \flat m6** **B \flat 7**

Blue Riv - er why are you blue?

E \flat m **E \flat m7** **A \flat 7**

Light of the moon, and the star - light in June,

B7 **B \flat 7** **E \flat m** **A \flat m6** **B \flat 7** **E \flat m**

Must they bring sad - ness to you?

B **F7** **G \flat 7** **F7** **B7 \flat 5** **B \flat 7**

Must you sing of days gone by? Must you al - ways sigh? Tell me why your

Chorus:

C

song is sad, nev - er glad, Blue Riv - er, Blue Riv - er.

Do you hold the mem - 'ry of a van - ished dream? Sing to me of

lips I pressed, and ca - ressed, Blue Riv - er, Blue Riv - er.

'Til I saw my hopes go drift - ing down your stream. Can't we both for -

D

get that bright sum - mer night in our lit - tle ca - noe, When her blue eyes

lost their light as we whis - pered "A - dieu". When I hear your

lone - some song, some - thing's wrong, Blue Riv - er, Blue Riv - er,

May - be it's be - cause I'm just as blue as you.

Creole Belles

The Firehouse Jazz Band

J. Bodewalt Lampe - 1900

A "Cakewalk" performed by John Philip Sousa's band.

Rec: Lu Watters' Yerba Buena Jazz Band

(Bob Scobey, Turk Murphy, Wally Rose, Bob Helm, etc.)

1946, The Dutch Swing College Band 1981

Concert Pitch

B \flat F
 C 7 F C \sharp^7 G 7 C 7
 B \flat F D 7
 G 7 C 7 F E 7 F 7
 A B \flat C 7 F 7 B \flat
 B \flat F 7 B \flat
 B \flat C 7 F 7 B \flat
 G 7 C m 1. C 7 F 7 B \flat F 7
 2. C 7 F 7 B \flat
 Interlude: F 7 F $^\circ$ F 7 B \flat^7 N.C.

B

C

Solos at "C":
Out Chorus use melody from "A".

That's Where the South Begins

The Firehouse Jazz Band

Thomas "Fats" Waller & George Brown - 1934
 Rec: Louis Prima (Claude Thornhill-pno) 1935,
 Red Nichols & His Big Ten (Carl Kress-gtr)

Concert Pitch

Fm⁷ B^b7 E^b G⁷ C⁷ F⁷ B^b7 E^b
 You don't have to know the way, Signs are in the air.

G^m D⁷ G^m B^b F⁷ B^b7
 Just re - mem - ber what I say, You'll know when you're there. When the

A A^b/F B^b7 E^b G⁷ C⁷
 gen - tle breez - es blow, And the sweet mag - nol - ias grow, Where the

Fm B^b7 E^b A^bm E^b
 mud - dy wat - ers flow, That's where the South be - gins. When you

A^b/F B^b7 E^b G⁷ C⁷
 hear the Dark - ies croon, 'Neath a la - zy mel - low moon, And the

Fm B^b7 E^b A^bm E^b
 whole world seems in tune, That's where the South be - gins.

B E^b7 A^b B^o B^bm⁷ E^b7 A^b A^b7 G⁷ G^b7
 The on - ly road to Par - a - dise is a - long the riv - er shore.

F⁷ B^b7 D^b^o E^b F⁷ B^b7
 The on - ly gate to Par - a - dise is an o - pen cab - in door. Where the

A^b/F B^b7 E^b G⁷ C⁷
 folks all act like friends, Where a bro - ken heart soon mends, Where each

Fm B^b7 E^b A^bm E^b
 care and sor - row ends, That's where the South be - gins.

Just A Gigolo

The Firehouse Jazz Band

467

Leonello Casucci - 1931

English lyrics: Irving Caesar

Rec: Ted Lewis Orch. (#1 chart record) 1931,

Ben Bernie 1931, Bing Crosby 1931, Vincent Lopez,

Louis Armstrong & His New Sebastian Cotton Club

Orch. 1931, Roy Smeck "The Wizard of the Strings"

1931, Wild Bill Davison Jazz Band,

Jaye P. Morgan 1953, David Lee Roth 1985, etc.

Concert Pitch

A **G**

Just a gi-go-lo, Ev - 'ry - where I go,

G **G°** **D7**

Peo - ple know the part I'm play - ing.

D7

Paid for ev - 'ry dance, Sell - ing each ro - mance,

D7 **D7+** **G**

Ev - 'ry night some heart be - tray - ing.

B **G** **D°**

There will come a day, Youth will pass a - way,

E7 **A^m**

Then, what will they say a - bout me? When the

A^m7 **C^m** **G** **A7**

end comes I know, They'll say "Just a gi-go-lo", As

D7 **G**

life goes on with - out me.

Zonky

The Firehouse Jazz Band

Concert Pitch

Thomas "Fats" Waller & Andy Razaf - 1929
 Rec: McKinney's Cotton Pickers (arr. Don Redman) 1930, Spike Hughes (Danny Polo-cl.) 1938, Clarence Williams (voc. Eva Taylor) 1930, Mary Lou Williams, etc.

Verse:

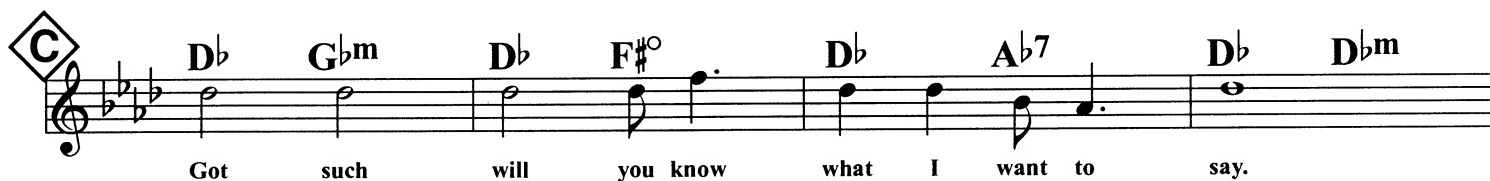
A

Tan town was a low down treat, Red hot dance that can't be beat,

When you see it you will feel e - last - ic.

Got a spec - ial name for it, Got a spec - ial name for it,

Watch the way we do this new fan - tast - ic.

Chorus:

Egyptian Ella

The Firehouse Jazz Band

Concert Pitch

Walter Doyle - 1931

Rec: The Harry Reser Orch. 1931,

Ted Lewis Orch. (w/ Benny Goodman,

Fats Waller, Muggsy Spanier, George Brunies,
etc.) 1931, etc.

A

El - la was a dan - cing girl who start - ed get - ting fat.

Ev - 'ry day brought two more pounds to El - la.

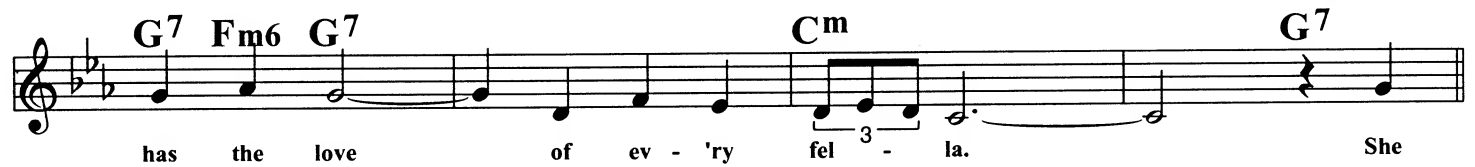
'Til one day she found she'd lost her job be - cause of that.

Then, to make it worse, She lost her fel - la. And

so she sailed to E - gypt to for - get, But

she made such a hit that she's there yet. If you

B



C



Down In Borneo Isle

The Firehouse Jazz Band

Henry Creamer & J. Turner Layton - 1917
(The team that wrote "Way Down Yonder
In New Orleans", "After You've Gone", etc.)

Concert Pitch

Drummer should set mood with 1917
"Borneo jungle drums" sounds, especially
on minor sections. 1918 sounds are acceptable.

Verse:

A

Cm

Far a - way in Jun - gle land, *Tuba-Toms-etc.*

Fm **G7** **Cm**

Jun - gle, Jun - gle, Jun - gle land, *Tuba-Toms-etc.*

Cm

Where they play up - on the sand, *Tuba-Toms-etc.*

Bb7 **Fm7** **Bb7**

Jun - gle, Jun - gle, Jun - gle sand. *Tuba-Toms-etc.*

B

Bb7 **Bb+**

In the eve - ning when the day is cool - er

Eb

ev - 'ry - bod - y does the Boo - la Boo - la.

Cm

And they say that mon - key band, *Tuba-Toms-etc.*

Bb **F7** **Bb7**

Tum - bles, Stum - bles, As they bun - gle thru the jun - gle.

Chorus:

C

B \flat 7

Down in Bor - ne - o, Down in Bor - ne - o,

E \flat **E \flat** **E $^{\circ}$**

Down in Bor - ne - o Isle. I love to

B \flat 7/F **B \flat 7/D** **E \flat** **E $^{\circ}$** **B \flat 7/F** **B \flat 7**

see those wild men danc - ing a - round,

E \flat **D7** **E \flat**

And those real wild wo - men in swim - min'!

D **B \flat 7**

Down in Bor - ne - o, Where I want to go,

E \flat **C7** **C $^{\circ}$** **C7**

All they wear is a smile, **Tuba:**

Fm

And ev - 'ry eve - ning when the lights are low,

Cm

Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh, Oh!

B \flat 7

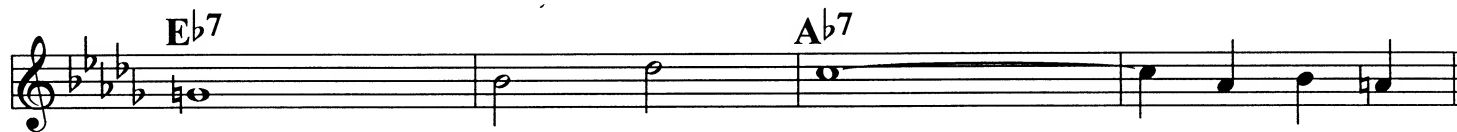
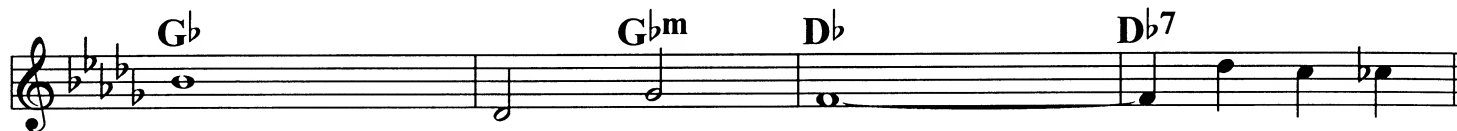
How they toad - al - o, To the mus - ic slow,

F7 **B \flat 7** **E \flat** **A \flat 7** **E \flat**

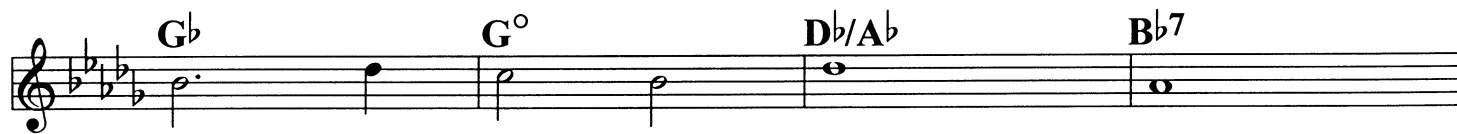
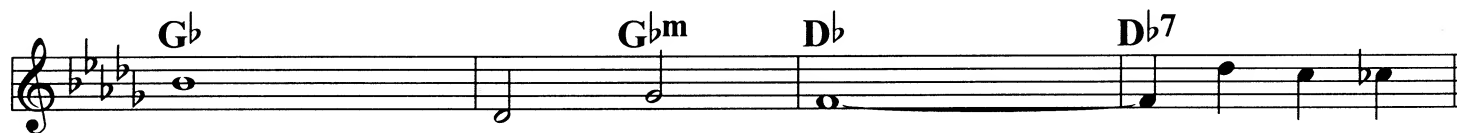
Down in Bor - ne - o Isle.

Optional Trombone Solo 1x:

C



D



471

Annie Street Rock

The Firehouse Jazz Band

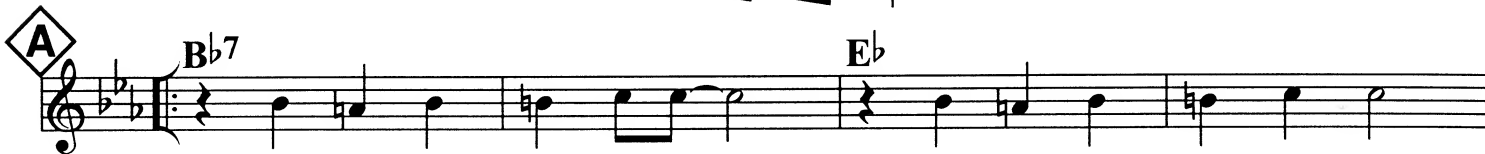
Lu Watters - 1944

Rec: Lu Watters' Yerba Buena Jazz Band

(Watters & Bob Scobey-trmpt, Turk Murphy-trmb,
Bob Helm-cl, Wally Rose-pno, Harry Mordecai-bjo,
Dick Lammi-bs, Bill Dart-drms) 1946, etc.

Concert Pitch

Cornet Break - 2 Bars:



C **F** **F#°** **C** **A7**

Rocked to sleep while the cra-dle went to and fro, To and fro to the tune of the "Tic - kle Toe".

D7 **G7** **C** **C°** **D7**

Ev - er since I start - ed in to grow, I'd love to hear the mu-sic play-in', See my dear old mam-my sway-in'.

F **F#°** **C** **A7**

Jazz, jazz, jazz, that's all I ev - er knew, All day long I nev - er would get thru.

D7 **G7** **C** **C°** **G7** **C** **G7** **G+**

Jazz, jazz, jazz, That's all I want to do, Play me a lit-tle jazz! 'Cause I'm a

D **C** **C°** **C** **C7** **F**

Jazz Ba - by, Full of jazz - bo har - mo - ny. That

F **Dm7** **C** **C°** **C** **G7** **G+**

"Walk the Dog" and "Ball the Jack" that caused all the talk, is just a cop-y of the way I nat-'ral-ly walk! 'Cause I'm a

C **C°** **C** **D7** **G7** **C**

Jazz Ba - by, Lit - tle Jazz Ba - by that's me!

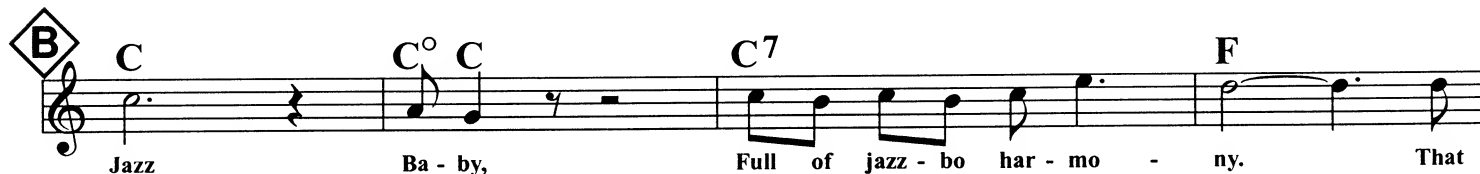
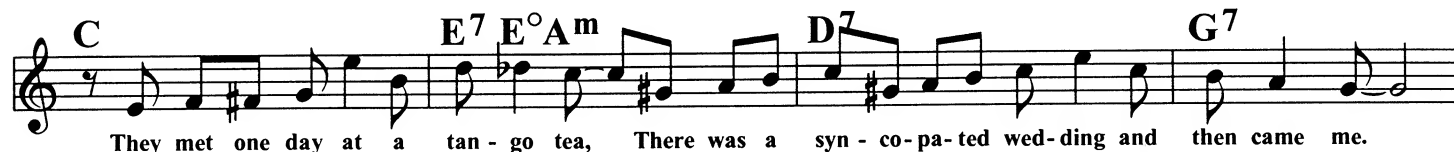
Solos At "D":
After last solo play "C" to end - No repeat

Jazz Baby

The Firehouse Jazz Band

Concert Pitch

M. K. Jerome & Blanche Merrill - 1918
Rec: Banu Gibson 1983, etc.

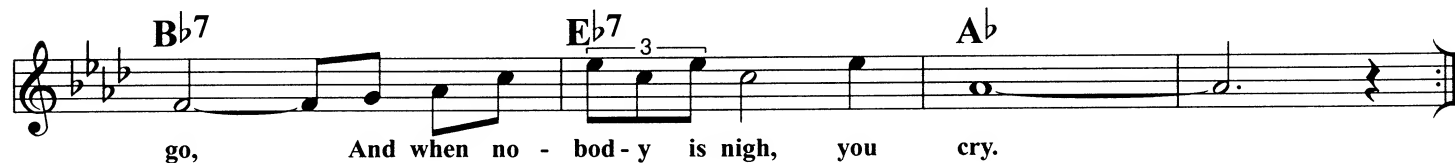
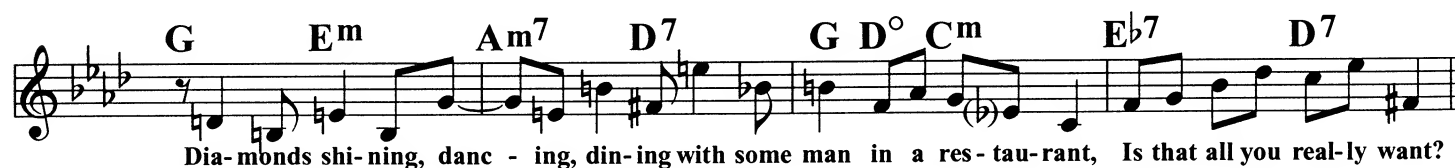
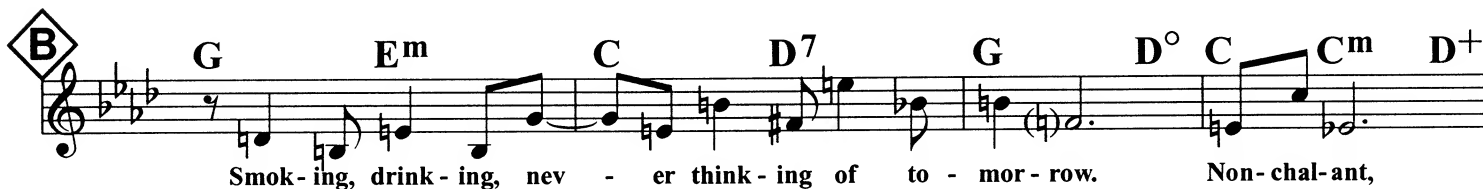
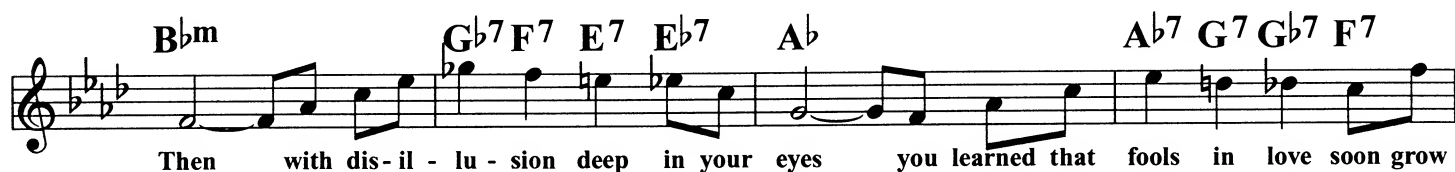
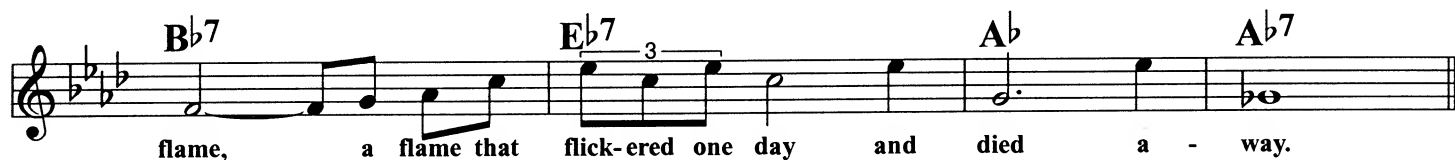


Sophisticated Lady

The Firehouse Jazz Band

Duke Ellington - Lyrics: Irving Mills & Mitchell Parish - 1933
 Rec: Ellington Orch. 1933, Boswell Sisters 1933,
 Coleman Hawkins, Casa Loma Orch. 1933, George Shearing,
 Johnny Smith (guitar), Art Tatum, Jimmie Lunceford Orch. 1934

Concert Pitch



Afghanistan

The Firehouse Jazz Band
"A Romance of Asia"

474

Concert Pitch

William Wilander & Harry Donnelly - 1920
Rec: Vincent Lopez Orch. 1920

A

Fm F° Bbm/F Fm

In the land of Af-ghan-is - tan, There's a Hin-du maid and a man.

F7 Bbm Fm Break - 1 Bar: C7 Break - 1 Bar:

She swore by the stars up a - bove her that he was the one to love her.

Fm F° Bbm/F Fm

But there came an - oth - er one day, stole his Hin-du maid-en a - way.

F7 Bbm C7/E C7 Fm Eb7

Hin-du man is lone - ly and blue. In his dreams he's call - ing to her.

B Chorus: Eb7 Eb△ Eb7 Ab Ab/C Abm/Cb

In Af - ghan - is - tan, There's a car - a - van

Bbm Bbm7 Eb7 Ab B° Break - Unison - 1 Bar:

by the fair o - a - sis, Wait - ing for you, And for you on - ly.

Eb7 Eb△ Eb7 Ab G7/B

'Cross the des - ert sand, we will find a tem - ple,

Bbm C7/E Fm Bb7 Eb7 Ab

There will be a bri - dal day for you, my i - dol, in Af - ghan - is - tan.

Who Threw the Whiskey In the Well?

The Firehouse Jazz Band

Lucky Millinder-Eddie DeLange-Johnny Brooks - 1942

Rec: Doc Wheeler & His Orch. 1942

Concert Pitch

Verse:

The musical score for the verse is written on four staves in treble clef with a key signature of two flats (Bb and Eb) and a common time signature (C). The melody is accompanied by chords indicated above the staff. The lyrics are written below the notes.

It was ear - ly Sun - day morn - ing, And the church was crowd - ed full. Old

El - der Brown was rav - ing, He was an - gry as a bull. The

con - gre - ga - tion sensed it, And they knew just what he meant when he

said, "My text to - day is: 'You sin - ners must re - pent'".

Chords: F7, Bb6, F7, Bb6, Bb6, C7, F7, Bb6, F7, Bb, Bb7, Eb, Gb7, F7, Bb6.

Chorus:

A $B\flat^6$ Gm^7/F $B\flat^6$

Who threw the whis - key in the well? In the well

$B\flat^6$ C^7 F^7

Who threw the whis - key in the well? In the well Dea - con Jones
Oh, I'm feel -

$B\flat$ $B\flat^7$ $E\flat$ E°

knel - t down to pray, All he said was "Hey, Hey". So
in' might - y fine, I'm as high as a Geor - gia pine.

$B\flat$ Gm^7 Cm^7 F^7 $B\flat^6$

who threw the whis - key in the well? In the well

B $B\flat^6$ Gm^7/F $B\flat^6$

Who threw the whis - key in the well? In the well

$B\flat^6$ C^7 F^7

Who threw the whis - key in the well? In the well Keep your

$B\flat$ $B\flat^7$ $E\flat$ E°

dip - pers out o' that well 'fore we all end up in Well!

$B\flat$ Gm^7 Cm^7 F^7 $B\flat^6$ $E\flat^7$ $B\flat^6$

Who threw the whis - key in the well?

Solos at "A":

I Can't Let 'Em Suffer

The Firehouse Jazz Band

Henry Creamer & Turner Layton - 1918
(Same team who wrote "Way Down Yonder In New Orleans", "After You've Gone", "Strut Miss Lizzie", "Down In Borneo Isle", etc.)

Concert Pitch

A

Staff 1: $E\flat$ Fm^7 $B\flat^7$ $E\flat$ $B\flat^+$ $E\flat$
I love to see the fel - lows hap - py all the while.

Staff 2: Fm $B\flat^7$ $E\flat$ $G\flat^\circ$ $B\flat^7/F$
Love to see them smile. That shows they're jol - ly and ev - 'ry- thing.

Staff 3: $E\flat$ Fm^7 $B\flat^7$ $E\flat$ $B\flat^+$ $E\flat$
I love to see the fel - lows hap - py all the while.

Staff 4: Gm D^7 Gm E° $B\flat/F$ $B\flat^7$
It's cru - el, So cru - el, To let them plead. Oh, I

B

B \flat 7 **E \flat** **B \flat 7** **E \flat**

can't let 'em suf- fer for the want of love. It's a shame to let 'em plead. No, I

B \flat 7 **E \flat** **B \flat 7** **E \flat**

shan't let 'em suf- fer for the want of love, When I know just what they need. Now there's

E \flat 7 **E \flat 7⁺** **A \flat**

no use tryin' to stall, I just can't save them all! But when they

F7 **B \flat 7** **F \flat m/C** **D \flat 7** **B \flat 7/D**

cry: "Oh, Come and kiss me, Sweet-ie", I'm bound to fall. Then I've

C **B \flat 7** **E \flat** **B \flat 7** **E \flat**

just got to take 'em in my lov- in' arms, Got to keep 'em out of harm. Then I've

B \flat 7 **E \flat 7**

just got to make 'em be my tur- tle dove, My hon- ey love.

A \flat **C7/G** **F \flat m** **G \flat m/B \flat** **B \flat 7/A \flat** **E \flat /G** **Cm7**

Lov- in' kiss- es I'll pro- vide, Un- til they're sat- is- fied. 'Cause I

F7 **B \flat 7** **E \flat**

can't let 'em suf- fer, For the want of love!

Flee As A Bird

The Firehouse Jazz Band

Concert Pitch

Mary S. B. Dana - 1857

Traditional New Orleans funeral song,
usually played by brass bands

Slow Dirge (Could be accompanied by drum rolls with snares off)

A

Flee as a bird to your moun - tain, Thou who art wea - ry of sin.
He will pro - tect thee for - ev - er, Wipe ev - 'ry fall - ing tear.

B

Go to the clear flow - ing foun - tain, Where you may wash and be clean.
He will for - sake thee oh nev - er. Shel - tered so ten - der - ly there.

B

Fly for th' aven - ger is near thee, Call and the Sav - iour will hear thee.
Haste then, The hours are fly - ing, Spend not the mo - ment in sigh - ing.

C

He on his bos - om will bear thee, Thou who art wea - ry of sin. Oh
Cease from your sor - row and cry - ing, The Sav - iour will wipe ev - 'ry tear, The

C

thou who art wea - ry of sin.
Sav - iour will wipe ev - 'ry tear.

Borneo

The Firehouse Jazz Band

478

Walter Donaldson - 1928

Rec: Frankie Trumbauer & His Orch.

(Bix, Lang, etc., voc. Scrappy Lambert) 1928,
Original Salty Dogs 1979, etc.

Concert Pitch

A **G7** **E7**

'Way down South, 'Way down in Bor - ne - o, There's a wild dance called the Bor - ne - o,

A7 **A7-5/Eb** **D7** **G** **Eb7** **D7** **Tuba:**

Way down, On Bor - ne - o Bay.

G7 **E7**

Ev - en though you've got a cor - ne - o you'll dance till the break of dawn - e - o,

A7 **A7-5/Eb** **D7** **G** **Eb7** **E7** **F7** **F#7** **G7** **Ab7** **A7**

Way down, Old Bor - ne - o way.

B **Ab7**

Wild man Sam with his clothes all torn - e - o toot-toot-toot on his bam - boo horn - e - o,

Em **A7** **Am/E** **Aø/Eb** **D7**

And the bam - boo ba - bies start to sway.

G7 **E7**

When you see them do that Bor - ne - o you'll just put your jewels in pawn - e - o,

A7 **A7-5/Eb** **D7** **G** **Eb7** **G**

Way down on Bor - ne - o Bay.

479

Sorry

The Firehouse Jazz Band

Concert Pitch

Howard "Howdy" Quicksell & Ray Klages - 1927
Rec: Bix (with Rank, Murray, Signorelli, A. Rollini,
Morehouse) 1927, Ray Miller Orch. 1928,
The Titan Hot Five 1997, etc.

Verse:

A

Chords: E \flat , F⁷, B \flat ⁷, E \flat , E \flat ^o, B \flat ⁷/F, B \flat ⁷, E \flat , F⁷, B \flat ⁷, E \flat , E \flat ⁷, A \flat , E \flat , C⁷, F⁷, B \flat ⁷, B \flat ⁷⁺.

Chorus: (Similar to the Bix chorus)

B

Chorus notation (Section B) featuring chords: E^b , B^7 , E^b , E° , B^b7/F , B^b7 , Fm , C^7 , Fm , B^b7 , B^b7+ , E^b , B^b7 .

C

Chorus notation (Section C) featuring chords: E^b , B^7 , E^b , E^b7+ , A^b , C^7 , Fm , A^b , A^bm , E^b , E^b/G , E^b°/G^b , Fm , B^b7 , E^b , Fm^7 , B^b7 .

That Dixie Jazz

The Firehouse Jazz Band

James P. Maguire & Warren DeWitt - 1919

Concert Pitch

A

Have you heard the la-test strain? It will lin-ger in your brain. For it's a

rag-gy new mel-o-dy, So full of har-mo-ny, You'll want to hear it a-gain.

It's a brand new South-ern drag, It's a dan-dy Dix-ie rag.

Oh, babe, What do you say? Come let us hear the band play.

B

That Dix - ie jazz! That Dix - ie jazz!

My how I love to hear that Dix - ie jazz! Oh, just see 'em sway - ing when they're play - ing.

From left to right, Hold to me tight. It makes me

want to do the shuf - fle and the tick - le toe. Oh, Hon - ey! Come, let's go!

C

Lis - ten can't you hear that man just coax a moan from his trom - bone.

Lis - ten to that syn - co - pa - tion! It's the best I've ev - er known.

That Dix - ie jazz! That Dix - ie jazz!

My how I love to hear that dear old Dix - ie jazz. That Dix - ie Jazz!

WASHBOARD BLUES

The Firehouse Jazz Band

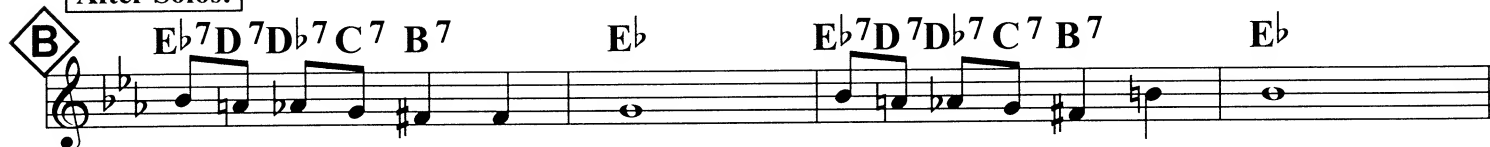
Hoagy Carmichael, Fred Callahan, Irving Mills - 1925

Rec: Red Nichols (with J. Dorsey, Eddie Lang, etc.) 1927,

Paul Whiteman Orch. (with Bix, T. & J. Dorsey, Trumbauer,

Carmichael, etc.) 1927, Tommy Dorsey Orch. 1938, Art Hodes,

Yank Lawson, Arkansas Travelers (Miff Mole, etc.) 1927, etc.

*Chorus: Repeat for Solos:**After Solos:*

C

E^b A^bm B^b7 E^b A^bm B^b7 E^b A^bm B^b7 E^b E°

A^b E^b $Fm7$ B^b7 E^b $Gm7$ $C7$ $C7-5$

$F7$ B^b7 E^b $Fm7$ B^b7 E^b B^b+

D

E^b D^b $C7$ B^b7 E^b A^b A^bm E^b B^b7

E^b D^b $C7$ B^b7 E^b A^b A^bm E^b

A^b E^b7 A^b E^b7 $B7$ $F\#7$ B $F\#7$ $B7$

B^b7 E^b D^b $C7$ B^b7 E^b A^b7

E^b A^b7 E^b A^b7 E^b A^b7 E^b

B

red hot and blue rhy- thm, New Yan - kee Doo - dle - doo rhy- thm.

Here's your chance to learn a red hot and blue dance. First you get

hot, Then you get hot - ter, You'll love it so you just got - ter.

Ev - 'ry - bod - y loves a red hot rhy- thm dance. And now we

C

come to the one - two - three beat, It's ab - so - lute - ly new.

Go eas - y, It's so eas - y to do. Play me a

red hot and blue jin - gle, Some - thing to make my blood tin - gle.

I'll go with 'em to a red hot rhy- thm tune.

Red Hot & Blue Rhythm

The Firehouse Jazz Band

Concert Pitch

J. Fred Coots, Arthur Swanstrom & Benny Davis - 1929

A

Chord symbols: Eb, Eb7, Ab, Abm, Eb, Bb7+, Eb, Bb7, Bb7+, Eb, Aø, D7+, D7, Gm, Bb7, Eb, Eb7, Ab, Abm, Eb, Bb7+, Gm7, C7, Bb/F, Gm, Gb6, F7, Bb7, Bb°, Bb7, F7, Bb7.

Lyrics:
 Come on sis - ters, gath - er 'round, I've got some dan - cin' news.
 Put on your dan - cin' shoes, I'm gon - na change your views.
 I'm a Yan - kee rhy - thm hound, rar - in' to go, and how!
 Fall in line and do it with me right now! Let's do that

'Tain't Nothin' Else But Jazz

The Firehouse Jazz Band

Maceo Pinkard, lyr: Wm. Tracy & Alex Belledna - 1921
(Pinkard also wrote: Sweet Georgia Brown, Them There Eyes, Gimme A Little Kiss, Sugar, I'll Be A Friend With Pleasure, etc.) Rec: Eileen Stanley 1922

Concert Pitch

A

E^b A^b7 E^b A^b7 E^b A^b7 C⁷ F⁷ B^b7⁺

I'm blue, Thru and thru, 'Cause they're gon - na take jazz a - way.

G⁷ A^b E^b E^bm B^b F⁷ B^b

On my knees, I'm ask - ing you please, Just to pay at - ten - tion to me while I say:

B^b B^b7 D^b7 B^b7 B^b7⁺

Can't you see it's wrong to con - demn a song. Jazz has sim - ply got to stay, Now!

B

E^b F⁷

High - brow mu - sic real - ly is a treat, In an op - 'ra house it can't be beat.

B^b7 E^b B⁷/F[#] Fm⁷ B^b7⁺

But what makes you wan - na shake yo' feet? 'Tain't noth - in' else but jazz, Babe!

E^b E^b7 A^b A^o

In so - ci - e - ty of style and grace, Ev - 'ry lit - tle move - ment has just a

E^b/B^b B^b7⁺ E^b B^b7⁺ E^b F[#] E^b/G F[#]

lit - tle bit of wob - blin', Lit - tle bit of tod - dlin'. Waltz - in' 'round is might - y fine, Gli - din' sure - ly is de - vine.

E^b/G E^b Cm⁷ F⁷ B^b7 E^b C⁷

Still what makes you shiv - er an - y time? 'Tain't noth - in' else but jazz, Babe!

F⁷ B^b7 E^b

'Tain't noth - in' else but jazz.

Radio Papa

The Firehouse Jazz Band

484

Concert Pitch

Thomas "Fats" Waller & Andy Razaf - 1931

Rec: Butterbeans & Suzie 1931

A

G/B B^b Am⁷ D⁷ C^m/E^b D⁷ G

[She:] Look here Mis-ter Char-coal, You and I are through. I've had a-bout as much as I can stand of you.
[He:] See here Miss High Yel-ler, Don't you get too smart. Your ra-di-o was out of or-der from the start.

G/B B^b Am⁶ A⁷ D A^o A⁷ D⁷

Fool-in' with my ra-di-o both day an night, And still it's nev-er work-ing right.
Since you try to blame me, I have got to state, Your set is old and out of date.

B

G C⁷ C^m E^b7 D⁷ G D⁷

[She:] Ra-di-o Pa-pa, Ra-di-o Pa-pa, Your aer-i-al is al-ways down.

G C⁷ A⁷ D⁷

[He:] Broad-cast-in' Ma-ma, Broad-cast-in' Ma-ma, You spread your busi-ness all a-round.

Am⁷ D⁷ Am⁷ D⁷ G F^b F⁷ E⁷

[She:] Dial in on my se-crets and you'll tune off yet, The grave-yard is the sta-tion that you're gon-na get! [He:] There

A⁷ A⁷ E⁷ A^m D⁷ D^m7 D⁷ Am⁷ D⁷

ain't no use for you to get dra-ma-tic, Your loud talk's noth-in' but a lot of sta-tic.

C

G C⁷ G⁷ G⁺ C D^m C^o C

[She:] Ra-di-o Pa-pa, Ra-di-o Pa-pa, You are more than I can bear.

Am⁷ A^o Am⁷ A⁷/E E^b7 G/D G⁺ G⁶ A⁷ D⁷

You can't get no dis-tance 'cause your tubes are weak. [He:] You've bro-ken your con-den-ser, and your bat-ter-ies leak.

G C⁷ A⁷ D⁷ G

[She:] Ra-di-o Pa-pa, [He:] Broad-cast-in' Ma-ma, [Both:] Ma-ma's giv-ing you the air.
Pa-pa's

Waitin' For the Robert E. Lee

The Firehouse Jazz Band

Lewis F. Muir & L. Wolfe Gilbert - 1912

In movies: "The Vernon & Irene Castle Story" &
"The Jolson Story".

Rec: The High Sierra Jazz Band, Turk Murphy's Jazz
Band 1950, The Basin Street Six (Girard, Fountain) 1950

Concert Pitch

Verse:

A **C** **G⁺** **C** **C⁷**

Way down on the lev - ee in the old Al - a - bam - y, There's
The whis - tles are blow - in', the smoke - stacks are show - in', The

F **C⁺** **F**

Dad - dy and Mam - my, and Eph - riam and Sam - my, On a
ropes they are throw - in', ex - cuse me, I'm go - in', to the

C **E⁷** **F** **C**

moon light night you can find them all,
place where all is har - mo - ni - ous,

D⁷ **G⁷**

While they are wait - in' the ban - jos are syn - co - pa - tin'.
Ev - en the preach - er, He is the dance - ing teach - er.

B **C** **G⁺** **C** **C⁷**

What's that they're say - in'? What's that they're say - in'?
Have you been down there? Were you a - round there? If

F **C⁺** **F**

While they keep play - in', hum - min' and sway - in', It's the
you ev - er go there you'll al - ways be found there, Why,

C **E⁷** **F** **C**

good ship Rob - ert E. Lee that's come to
dog - gone, Here comes my ba - by on to

D⁷ **G⁷** **C** **C** **G⁷/D** **C⁷/E**

car - ry the cot - ton a - way.
good old Rob - ert E. Lee.

Chorus:

C

Watch them shuf - flin' a - long.

C7

See them shuf - flin' a - long. Go take your

C7

best gal real pal, Go

F **C+** **F** **C7**

down to the lev - ee, I said to the lev - ee, And

D

F

join that shuf - flin' throng.

C7

Hear that mus - ic and song. It's sim - ply

C7

great, mate, Wait - in' on the lev - ee,

C7 **F**

Wait - in' for the Rob - ert E. Lee.

For Repeat:
F#7 **G7** **Tuba:**

Repeat Back to "A"

Lazy Daddy

The Firehouse Jazz Band

The Original Dixieland Jazz Band (ODJB)

D. J. "Nick" LaRocca, Larry Shields, Henry Ragas - 1918

Rec: ODJB 1918, The Wolverines (Bix, G. Brunies, etc.) 1924,

Pete Daily's Dixieland Band, Eddie Edwards' Band (He was

trombonist in the ODJB) (with B. Gowans, Max Kaminsky,

Jack Lesberg, etc.)

Concert Pitch

A

B

C **B \flat** **B \flat** **Clarinet Break - 2 Bars:**

E \flat **B \flat** **Clarinet Break - 2 Bars:**

F 7 **B \flat** **G 7**

C 7 **F 7** **B \flat** **E \flat m6** **B \flat** *Fine*

D **E \flat** **E \flat $^{\circ}$** **B \flat 7** **E \flat** **E \flat** **E $^{\circ}$** **B \flat** **B \flat 7**

E **E \flat** **E \flat** **Trombone Break:** **E \flat** **E \flat** **Trombone Break:**

B \flat 7 **E \flat** **F 7** **B \flat 7**

E \flat **E \flat** **Trombone Break:** **E \flat** **E \flat** **Trombone Break:**

A \flat **A $^{\circ}$** **E \flat /B \flat** **C $^+$** **F 7** **B \flat 7** **E \flat** **F 7**

Back to "B" al Fine:

487

Back In Your Own Back Yard

The Firehouse Jazz Band

Al Jolson, Billy Rose, Dave Dreyer - 1927

Rec: Paul Whiteman Orch. (Bix, J. Dorsey, Trumbauer, etc.) 1928, Fletcher Henderson Orch. 1937, Tiny Hill,

Ina Ray Hutton 1941, Ben Bernie Orch. (voc. Scrappy Lambert) 1928, Eddie Condon's Jazz Band (w/ Lou McGarity,

Gene Schroeder, etc.), Eva Taylor (Irene Gibbons) 1928,

Patti Page, Les Brown Orch., Billie Holiday 1938,

Pee Wee Russell (w/ Wild Bill Davison, Vic Dickenson, etc.) 1954

Concert Pitch

Verse:

A

We leave home expect - ing to find a blue - bird.
When they sing you "Look for the sil - ver lin - ing",
Hop - ing ev - 'ry cloud will be sil - ver lined.
It is sil - ver dol - lars they're look - ing for.
But we all re - turn, As we live we learn,
You will find my friend, That the rain - bow's end,
That we left our hap - pi - ness be - hind.
Is some - where a - round your kit - chen door. The bird with

Chorus:

B

G **E \flat 7** **A m 7**

feath - ers of blue, is wait - ing for you,

D7 **D $^+$** **G** **G $^\circ$** **A m 7** **D7**

back in your own back yard. You'll see your

G **E \flat 7** **A m 7**

cas - tle in Spain through your win - dow pane,

D7 **G** **C m** **G**

back in your own back yard. Oh you can

C **B m** **E7**

go to the east, go to the west, but some day you'll come,

A7 **A m 7** **C m** **D7** **D $^+$**

wear - y at heart, back where you start - ed from. You'll find your

G **E \flat 7** **A m 7**

hap - pi - ness lies, right un - der your eyes,

D7 **G** **C m** **G**

back in your own back yard.

There'll Come A Time

The Firehouse Jazz Band

Similar to the Trumbauer/Bix version,
but with the orchestrated Eb section
omitted.

Concert Pitch

Composer information is vague. One source lists "Miller", while
another lists "Manone & Mole". (Presumably Wingy & Miff). ??
Not to be confused with Shelton Brooks' 1911 song with the same title.
Rec: Frankie Trumbauer Orch. (Bix, J. Dorsey, Lang, Rank, Leibbrook,
etc.) 1928, Red Nichols recorded same title also in 1928.

Tempo di brisk

A

B

Break - 2 Bars:

Fine Ending:

Interlude:

C **Gm** **D7** **Gm** **Gm** **D7** **Gm**

Cm **Gm** **G \emptyset** **D7**

Gm **D7** **Gm** **C7** **F7**

Back to "A" for Solos - Stay on Page 1 - Play "Fine Ending" every time.

The Isle of Capri

The Firehouse Jazz Band

Jimmy Kennedy & Will Grosz - 1934
 Rec: Guy Lombardo Orch. 1935,
 Hit recording for Wingy Manone's
 Dixieland Band in 1935.

Concert Pitch

A **F**

'Twas on the Isle of Ca - pri that I found her, Be - neath the
 She was as sweet as a rose at the dawn - ing, But some - how
 She whis - pered soft - ly, "It's best not to lin - ger", And then as

F **C7**

shade of and old wal - nut tree. Oh, I can
 fate I had - n't kissed her hand I could see, And she tho' wore a

C7

still see the flow'rs bloom - ing 'round her, Where we
 sailed with the tide in the morn - ing, Still 'Twas my good -
 plain gold - en ring on her fin - ger,

G7 **C7** **F** *Fine*

met on the Isle of Ca - pri.
 heart's on the Isle of Ca - pri.
 bye on the Isle of Ca - pri.

B **Bb** **F**

Sum - mer time was near - ly o - ver,

C7 **F** **F7**

Blue I - tal - ian sky a - bove.

Bb **F**

I said "La - dy, I'm a rov - er,

Dm **G7** **C7**

Can you spare a sweet word of love?"

One Chorus = AABA

D.C. ("A") al Fine:

Blue Prelude

The Firehouse Jazz Band

Concert Pitch

Joe Bishop & Gordon Jenkins - 1933

(Bishop & Woody Herman wrote "Woodchopper's Ball")

Rec: Glen Gray Casa Loma Orch. 1933, Boyd Raeburn Orch.,

Woody Herman Orch. (This was first theme song), Adrian

Rollini Orch., Isham Jones Orch. 1933, Clyde McCoy Orch. 1938,

Bob Wills & His Texas Playboys, Dukes of Dixieland 1956, etc.

490

A **Dm** **E7** **A7**

Let me sigh, let me cry when I'm blue. Let me

Dm **Bb7** **A7** **A+** **Dm** **A7**

go 'way from this lone - ly town. Won't be

Dm **E7** **A7**

long till my song will be thru, 'Cause I

Dm **Bb7** **A7** **A+** **Dm** **A7**

know I'm on my last go 'round. All the

B **Dm** **Fm** **Dm6** **A7**

love I could steal, beg or bor - row, would - n't

Dm **Bb7** **A7** **Bb7** **A7**

heal all this pain in my soul. What is

Bb7 **Dm** **A7**

love but a pre - lude to sor - row, With a

Bb7 **A7**

heart - break a - head for your goal. Here I

C **Dm** **E7** **A7**

go, Now you know why I'm leav - ing, Got the

Dm **Bb7** **A7** **A+** **Dm**

blues, what can I lose, Good - bye.

At the Codfish Ball

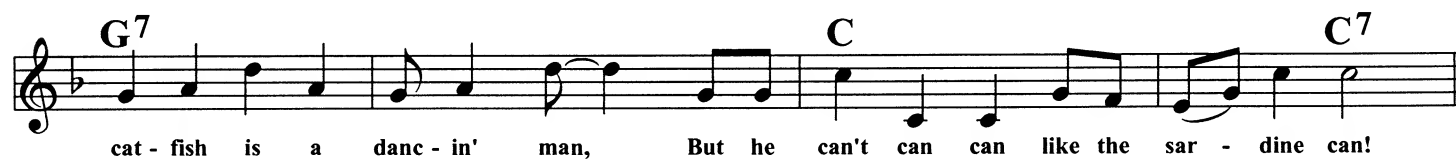
The Firehouse Jazz Band

Sidney Mitchell & Lew Pollack - 1936

Rec: Tommy Dorsey's Clambake Seven

(Pee Wee Irwin, Johnny Mince, Bud Freeman,
Howard Smith, Carmen Mastren, Dave Tough,
Edythe Wright) 1937

Concert Pitch



Blue Again

The Firehouse Jazz Band

492

Concert Pitch

This version more similar to Wild Bill's than to original sheet music.

Dorothy Fields & Jimmy McHugh - 1930
(From unsuccessful B'way show "Vanderbilt Revue")
Rec: Duke Ellington Orch. 1931, Red Nichols
(w/ Teagarden, Goodman, etc.) 1930, Lee Morse 1931,
Louis Armstrong 1931, Wild Bill Davison 1970 & others,
(This was one of Wild Bill's favorite songs).

A C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

Blue a - gain, blue a - gain, And you know darn well that it's you a - gain, 'Cause you

C C⁺ F D[∅] D⁷ G⁷ G⁺

said last night we were through a - gain, and now I'm blue a - gain. I'm a -

C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

lone a - gain, I'm a - lone a - gain, And I'm out a - round on my own a - gain, 'Cause my

C C⁺ F D⁷ G⁷ C C⁷

mock - ing bird has flown a - gain, And I'm a - lone a - gain.

B Fm

Tho' I say I hate you, I love you more ev - 'ry day.

D⁷ G⁷

Tho' I ag - gra - vate you, Hon - est, I'm dy - in' to say: That it's

C Am⁷ Dm⁷ G⁷ C Am⁷ Dm⁷ G⁷

new a - gain, You a - gain, And we'll meet to - day at two a - gain, But to -

C C⁺ F D⁷ G⁷ C

night we'll fight and be through a - gain, And I'll be blue a - gain.

I'll Never Be the Same

The Firehouse Jazz Band

Matty Malneck & Frank Signorelli, Lyr: Gus Kahn - 1932

Rec: Eddie Lang (gtr) & Frank Signorelli (pno) 1928 (before song was copyrighted), Paul Whiteman Orch. (voc. Mildred Bailey) 1932, Artie Shaw Orch. (Roy Eldridge, etc.) 1945, Adelaide Hall 1932, Phil Napoleon's Emperors 1946, Guy Lombardo Orch. 1932, Ziggy Elman Orch. 1939, Ruth Etting 1932, Bobby Hackett, Coleman Hawkins (Oscar Peterson, Herb Ellis, etc.) 1957, Stella Brooks (Sidney Bechet, George Brunies, F. Newton, Joe Sullivan, Lesberg, Wettling) 1946, The Titan Hot Five 1997, etc.

Concert Pitch

A

I'll nev - er be the same, Stars have lost their mean - ing for me. I'll

nev - er be the same, Noth - ing's what it once used to be. And when the

song - birds that sing, Tell me it's Spring, I can't be - lieve their song.

Once love was king, But kings can be wrong. I'll

B

nev - er be the same, There is such an ache in my heart.

Nev - er be the same, Since we're a - part. Tho' there's a

lot that a smile may hide, I know down deep in - side, I'll

nev - er be the same, Nev - er be the same a - gain.

Jackass Blues

The Firehouse Jazz Band

494

Concert Pitch

Art Kassel & Mel Stitzel - 1926

Rec: Joe "King" Oliver (w/ Kid Ory) 1927,

Fletcher Henderson Orch. (The "Dixie Stompers")

w/ Rex Stewart, Coleman Hawkins, Buster Bailey) 1926,

Clarence Williams' Stompers (Bubber Miley, Don Redman)

1926, Lovie Austin (Johnny Dodds) 1926, Joe Candullo

(w/ Red Nichols) 1926, etc.

"Fast Stomp"

Musical score for "Fast Stomp" in F major, 4/4 time. The score consists of six staves of music. The first staff is marked with a diamond 'A' and contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff is marked with a diamond 'B' and contains measures 13-16. The fifth staff contains measures 17-20. The sixth staff contains measures 21-24. Chord symbols are placed above the staves: F, C7, F, F7, Bb7, F, C7, F, F7, F°, Bbm, F, C7, F, F7, F°, Bbm, F, C7. The key signature has one flat (Bb) and the time signature is 4/4.

Repeat "B" as written then Solos at "B":

That's No Bargain

The Firehouse Jazz Band

Loring "Red" Nichols - 1926

Rec: Red Nichols & His Five Pennies

(Nichols-cornet, J. Dorsey-cl., A. Schutt-pno.,
Eddie Lang-gtr., Vic Berton-drm.) 1926

Concert Pitch

Up-tempo Charleston feel:

A

B

Break - 2 Bars:

Segue to "C":

Fine

1x as written - Repeat for Solos:

C

The musical score consists of five staves of music in E-flat major/C minor. The first four staves contain a solo section with various chords and a first ending. The fifth staff shows a second ending and a return instruction.

Chords and notation for the first four staves:

- Staff 1: E \flat , F 7 , B \flat 7 , E \flat , B \flat 7
- Staff 2: E \flat , F 7 , B \flat 7 , E \flat , B \flat $^+$
- Staff 3: E \flat , B \flat 7 , E \flat , E \flat , A \flat m, B \flat 7 , B \flat $^+$
- Staff 4: E \flat , F 7 , B \flat 7 , E \flat , 1. B \flat $^+$

Chords and notation for the fifth staff:

- Staff 5: 2. E \flat , E 7

Back to "A" - Play 1st page as written (Repeat "B"):

Don't Take That Black Bottom Away

The Firehouse Jazz Band

Sam Coslow, Addy Britt, Jarry Link - 1926
 Rec: Annette Hanshaw (with the "Redheads",
 Red Nichols, Miff Mole, etc.), California Ramblers,
 Freddy Rich Orch. (w/ T. Dorsey, A. Rollini), etc.

Concert Pitch

Verse:

A

The musical score is written on a single staff in E-flat major (three flats). It begins with a treble clef and a key signature of three flats. The melody is composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff at various points: E-flat, E-flat7, A-flat, A-flat minor, E-flat, E-flat degree, B-flat7/F, G7, C minor, C minor7, F7, B-flat7, E-flat, E-flat7, A-flat, A-flat minor, E-flat, F7/C, F7, B-flat, G minor7, C7, G-flat7, F7, and B-flat7. The lyrics are written below the staff, aligned with the notes.

No one ev - er gave me a tum - ble at a par - ty or ball,
 Till I learned a cer - tain step. That gave me quite a "rep".
 I be - came the life of the par - ty, Won new beaus ev - 'ry day.
 That hot rhy - thm kept me with 'em, Now they wan - na take it a - way.

Chorus:

B E^b B^b+ E^b F° C^7/G C^7

You can take my coat and hat, take a - way my dog and cat, But

$A^b m$ B^7 B^b7 E^b A^b7 F^7 B^b7

don't take a - way that Black Bot - tom, Black Bot - tom.

E^b B^b+ E^b F° C^7/G C^7

You can take the sun a - way, Leave me with the clouds of grey, But

$A^b m$ B^7 B^b7 E^b E^b7 E^b° $A^b m$ E^b/G F^\sharp° F^m7 B^b7

don't take that Black Bot - tom a - way.

C E^b7 $B^b\emptyset$ E^b7 $B^b\emptyset$ E^b7 $B^b m7$ E^b° E^b7

Ev - 'ry time I do that dance, I lose my self - con - trol.

A^b7 D^b7

It has tak - en full pos - sess - ion of my ver - y soul. So,

E^b B^b+ E^b F° C^7/G C^7

Just take ev - 'ry thing you can, You can ev - en take my man, But

$A^b m$ B^7 B^b7 E^b E^b° B^b7 E^b

don't take that Black, Black Bot - tom a - way. Hey! Hey!

Ol' Man River

The Firehouse Jazz Band

Jerome Kern, Lyr: Oscar Hammerstein - 1928

Rec: Paul Whiteman Orch. (voc. B. Crosby) 1928,

Bix Beiderbecke 1928, Al Jolson 1928, Horace Henderson Orch.

(w/ Coleman Hawkins, voc. Red Allen) 1933, Ben Bernie Orch.,

Red Allen (w/ Edmond Hall) 1941, Harry James Orch. (voc. Dick

Haymes) 1941, The Revelers 1928, Casa Loma Orch. 1934, etc.

Concert Pitch

Chorus:

A

The musical score for the Chorus of 'Ol' Man River' is written in E-flat major (three flats) and 4/4 time. It consists of two main sections, A and B. Section A is marked with a diamond 'A' and contains four staves of music. Section B is marked with a diamond 'B' and contains four staves of music. The score includes various chords and melodic lines for a jazz band arrangement.

B

No Repeat 1x - On to "C":

Opt. Trombone Solo:

C

Chords: Eb, Ab, Eb, F7, Bb7, Eb, Ab, Eb, Cm7, F7, Bb7, Eb, Gm, Cm6/G, Gm, Cm6/G, Gm, Cm6/G, Gm, D7, Gm, Cm6, Gm, Cm6, Gm, Cm6, Gm, Bb7, Eb, Ab, C7, Fm, Fm, Eb, Db7, Bb7, Eb.

Back to "A" for Solos:

*At "C" horns play rhythms as written,
Time continues in rhythm section, drums
play back-beat on choked big cymbal.

C

Chords and notes for the four staves:

- Staff 1: $C7/G$ $C7$ F Bb F $F^{\#o}$
- Staff 2: $C7/G$ $C7$ F F E_b7-5
- Staff 3: $D7$ G^m $D7$ G^m $D7$ G^m A_b^o
- Staff 4: $C7/G$ $C7$ F $F7$ Bb Bbm F

Back to "B" (with repeat) for Out Chorus:

Midnight Mamma

The Firehouse Jazz Band

Concert Pitch

Ferd "Jelly Roll" Morton - 1925

Rec: Levee Serenaders (led by Jelly Roll, voc: Frances Hereford) 1927, also recorded by Jelly on a piano roll (released in 1997 on CD), James Dapogny's Chicago Jazz Band 1993, etc.

A

E - li - za Green is said to be the fast - est gal in Bal - ti - more. She

steps out at night and leaves her dad - dy all a - lone 'til half - past four. But

yes - ter-day mawn - in' when it was dawn - in', This is what he said when she came home: Mid - night

1x as written - Repeat for Solos:

B

Mam - ma! Don't you five o'-clock me!

If you do I'll take a - way your door key.

Please don't leave your dad-dy all a - lone. If you do you're gon - na lose your home sweet home. Oh, Mid - night
Stop this ram - blin' all a - round at night, When you come back home yo' clos' don't fit you right.

Mam - ma! Don't you five o' - clock me!

After last Solo - On to "C":

Wild Cherries Rag

The Firehouse Jazz Band

Concert Pitch

Ted Snyder (possibly working with
Irving Berlin) - 1909Snyder also wrote: "The Sheik of Araby" (1921),
"Who's Sorry Now?" (1923), etc.,

A

Section A consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and quarter notes. Chords are indicated above the staff: C, E7, Am, Em, F, A7, and Dm. The second staff continues the melody with chords G7, C, C°, and C. The third staff repeats the first staff's melody and chords. The fourth staff continues the melody with chords G7, C, and a final measure with a ^ symbol above the staff and a V symbol below.

B

Section B consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in eighth and quarter notes. Chords are indicated above the staff: A7, Dm, A7, and Dm. The second staff continues the melody with chords G7, C, G7, and C. The third staff repeats the first staff's melody and chords. The fourth staff continues the melody with chords F, C, G7, and C, ending with a ^ symbol above the staff and a V symbol below.



Bass Solo - Stop Time:



D.S. Back to "C" al Coda:

Coda:



500

Concert Pitch

My Little Bimbo Down On the Bamboo Isle

The Firehouse Jazz Band

Walter Donaldson & H. Grant Clarke - 1920
Rec: Lu Watters' Yerba Buena Jazz Band 1950,
Original Salty Dogs with Clancy Hayes 1964, etc.

Verse:

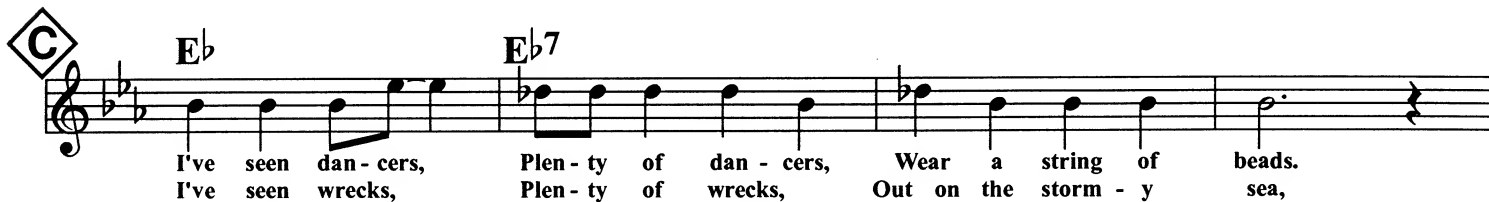
A

Sail - or Bill Mc - Coy was a dar - ing sail - or boy. His
ship got wrecked a - while, on the Fi - gi - ee - gy Isle. He
led a sav - age life, And hunt - ed with a knife.
He says: I'll tell you a - bout it, But please don't tell my wife!

Chorus:

B

I've got a Bim - bo down on the Bam - boo Isle. She's wait - ing
there for me, be - neath the bam - boo tree. Be - lieve me
she's got the oth - er bim - bos beat a mile, She dan - ces
gay - ly, dai - ly, She's got a shape like a u - ku - le - le.
She'd make a hit with Barnum and Bail - ey.



Editor's Note: The upper lyrics are more "politically correct", while the lower ones (referring to "Zulu" and "Barnum & Bailey") are more original.

It's interesting (slightly) to note that Clancy Hayes sang the bottom words on the 1950 Watters recording but switched to the upper lyrics for the 1964 Salty Dogs recording.

Nobody Knows What A Red-Head Mamma Can Do

The Firehouse Jazz Band

Irving Mills & Sammy Fain - 1925

Rec: California Ramblers (J. Dorsey, etc.) 1925,

Original Memphis Five (Phil Napoleon, F. Signorelli)

1925, Varsity Eight (T. Dorsey, Red Nichols) 1925

Concert Pitch

Verse:

A

Stop! Look! Lis - ten to me! An - y - bod - y seen my gal?

Look what she did to me, And I thought she was my pal.

Next gal, I go and get, Must be blond or bru-nette.

Red - head gals may be O. K., But I am here to say:

Chorus:

B

C **A^b7** **G⁷** **C** **C^o** **G⁷**

No - bod - y knows what a red - head mam - ma can do, do do - do - do.

C **A^b7** **G⁷** **C** **C⁶** **C⁷**

Give her a heart made of rock, she'll break it in two, two, right in two.

F **E⁷** **B⁷** **E⁷** **A^m**

There's no doubt that she's got a con - science and a mind,

D⁷ **D⁺** **G⁷** **A^m7** **B^b^o** **G⁷/B** **G⁷**

But when she steps out, She leaves them both be - hind.

C **A^b7** **G⁷** **C** **C^o** **G⁷**

She can draw rings 'round a gal like Lou - is - ville Lou, Lou, Lu - Lu - Lou.

F⁷ **E⁷** **F⁷** **E⁷**

She can make a Blue - beard feel might - y blue, So blue. To

A⁷ **D⁷** **C^o**

keep her from talk - ing with - out a muz - zle, Is hard - er to do than a cross - word puz - zle. 'Cause

C **A^b7** **G⁷** **C** **F⁷** **C**

no - bod - y knows what a red - head mam - ma can do.

Sleepy Time Gal

The Firehouse Jazz Band

Ange Lorenzo & Richard A. Whiting

Lyr: Jos. Alden & Raymond Egan - 1925

Cliff Edwards (Ukulele Ike), Ben Bernie Orch. 1926,

Gene Austin 1926, Nick Lucas 1926, Ben Selvin Orch.

1926, Jimmy Lunceford Orch. 1936, Harry James Orch.

1944, Glen Gray Casa Loma Orch., Mills Bros. 1940,

Ross Gorman Orch. (w/ Red Nichols, Miff Mole, etc.) 1925,

Ray Noble Orch. (w/ G. Van Eps) 1940, etc.

Concert Pitch

A

Sleep - y time gal, You're turn - ing night in - to day,

D7

Sleep - y time gal, You've danced the ev - 'ning a - way. Be - fore each

G7 Gb7 F7

sil - ver - y star fades out of sight, Please give me

E7 A7

one lit - tle kiss, Then let me whis - per Good - night. It's get - tin' late and, dear, your pil - low's wait - in'.

D+ A7 D7

Sleep - y time gal, When all your danc - in' is thru,

G Eb7 D7

Sleep - y time gal, I'll find a cot - tage for you. You'll learn to

D7 B7 Em

cook and to sew, What's more you'll love it, I know, When you're a

A7 Cm G Dm E7

stay - at - home, play - at - home, eight - o - 'clock sleep - y time gal.

A7 Cm D7 G Eb7 D7

The World's Jazz Crazy (And So Am I)

503

Concert Pitch

The Firehouse Jazz Band

Wm. Henry Huff & James Blythe - 1925
Rec: Trixie Smith 1925

A

G E \flat 7 D7 G G E \flat 7 D7 G

Last night down in a cab - o - ret, There's where we heard a jazz band play. Was

D A7 D

just my dad - dy and me, We broke on down 'til three. We

(ba - by)

D A7 D7 A7 D D7

danced all ov - er the floor, Then we asked for some more.

B

G B7 E7 A7

Jazz-in', ev - 'ry-bod - y's jazz - in' now. My pret - ty pa - pa, he sure knows how.

(ba - by, she)

D7 G E \flat 7 D7 G

All night long the band kept us a - wake, So we could jazz a - way un - til day - break.

G B7 E7 A7

I like the mo - tions that my dad - dy has, For ev - 'ry one likes a real good jazz.

(ba - by)

G B7 C7 G C7 G D $^+$ G

Jazz-in', Jazz-in, Thru the night, The world's jazz cra - zy and so am I.

B A⁷ D⁷ G B^m B^b

jazz band, In her cas-tle on the Nile. Ev-'ry night she gave a

A⁷ D⁷ G⁷ E⁺ E⁷

jazz dance, In her queer E - gyp - tian style. She won Marc

A⁷ E^{m6} E^{b7} D⁷ G/B A^m G B^m/F# E^{m7}

An - to - ny, With her syn - co - pa - ted har - mo - ny. And while they

D⁷ F^o A⁷/E A⁷ D⁷ B^m B^b

played, She swayed. She knew she had him all the while. In the sha - dow of the

C A⁷ D⁷ G B^bo

pyr - a - mids, 'Neath the old E - gyp - tian moon, A Sphinx was

A^{m7} D⁷ G⁷ F#⁷⁻⁵ B B^o B⁷ C⁷ B⁷

look - ing on and said: "There'll be a wed - ding soon". But the

E⁷ A⁷ D⁷ G B^m B^b

real his - tor - ic scan - dal, was Cle - o lost her san - dal as she

A^{m6} D⁷ A^{m6} D⁷ G

danced to the strains of the E - gyp - tian jazz band tune.

Cleopatra Had A Jazz Band

The Firehouse Jazz Band

Concert Pitch

Music by Jack Coogan - 1917

Lyrics by Jack Coogan & Jimmy Morgan

A

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is composed of eighth and quarter notes, with some rests. Chord symbols are placed above the staff at various points. The lyrics are written below the staff, aligned with the notes.

His - to - ry re - peats it - self, So the wise men say. I be -

lieve they're right be - cause last night I heard pe - cu - liar mus - ic play.

In a dream it takes me back two thou - sand years a - go. Which

on - ly goes to prove that E - gyp - tians were not slow. Cle - o - pa - tra had a

Chord symbols: G, E⁷, A⁷, D⁷, G, B^m, B^b, A^m, A⁷, D⁷, D[°], D⁷, D⁺, G, E⁷, A⁷, D⁷, E^b[°], E^m, F[°], E^m⁶, A⁷, E^m⁶, A⁷, E^m⁶, A⁷, D⁷, B^m, B^b.

505

My Pretty Girl

The Firehouse Jazz Band

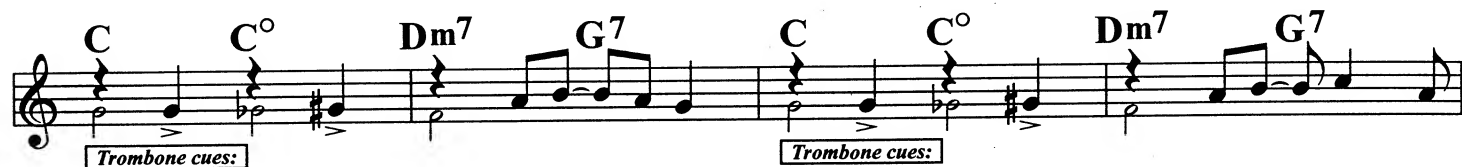
This leadsheet is similar to the first part of the Goldkette recording.

Concert Pitch

Charles Fulcher - 1926

Rec: Jean Goldkette Orch. (Bix, Danny Polo-cl., E. Lang-gtr., Speigal Wilcox & B. Rank-trmb., Trumbauer-sx, Venuti-vln, etc., arr. Bill Challis) 1927, Fletcher Henderson Orch. (Bobby Stark & Rex Stewart-tpt., Coleman Hawkins-sx, etc.) 1931, Fess Williams & His Royal Flush Orch. 1927

Up-tempo, in a hot "Roaring Twenties" style. Think "Bix".



Verse:



Chorus:

1x: Trombone plays as written, cornet plays hot jazz obligato:

B

C

The Love Nest

The Firehouse Jazz Band

Concert Pitch

Louis A. Hirsch & Otto Harbach - 1920

Rec: Art Hickman Orch. 1920, Joseph C.

Smith Orch. 1920, Paul Whiteman Orch.

(Bix, Trumbauer, Busse, J. Dorsey, etc.) 1928.

Theme song for "Burns & Allen" radio & TV shows.

Just a love nest, co-zy and warm. Like a

dove nest, down on a farm. A ver -

an - da with some sort of cling - ing vine, Then a

kit - chen where some ram - bler ros - es twine. Then a

small room, tea set of blue. Best of

all room, dream room for two. Bet - ter

than a pal - ace with a gild - ed dome, is a

love nest, You can call home.

The Old Rugged Cross

507

George Bennard - 1913 Rec: George Lewis' New Orleans Quartet & Band
1953, New Orleans All-Star Band (with Kid Thomas Valentine, Jim Robinson,
Raymond Burke, etc.) 1976, Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

Rubato Intro:

Chorus:

B

Measures 1-10 of Chorus section B:

- Measure 1: Chord F, melodic line starting on Bb4.
- Measure 2: Chord F^o, melodic line starting on A4.
- Measure 3: Chord C⁷, melodic line starting on G4.
- Measure 4: Chord F⁷, melodic line starting on F4.
- Measure 5: Chord B^b, melodic line starting on E4.
- Measure 6: Chord B^b7, melodic line starting on D4.
- Measure 7: Chord A⁷, melodic line starting on C4.
- Measure 8: Chord A^b7, melodic line starting on B3.
- Measure 9: Chord G⁷, melodic line starting on A3.
- Measure 10: Chord C⁷, melodic line starting on G3.

1x As Written - Break 2 Bars all other x:

C

Measures 11-20 of Chorus section C:

- Measure 11: Chord F, melodic line starting on Bb4.
- Measure 12: Chord F^o, melodic line starting on A4.
- Measure 13: Chord C⁷, melodic line starting on G4.
- Measure 14: Chord F⁷, melodic line starting on F4.
- Measure 15: Chord B^b, melodic line starting on E4.
- Measure 16: Chord B^b7, melodic line starting on D4.
- Measure 17: Chord D^m/A, melodic line starting on C4.
- Measure 18: Chord G^m7, melodic line starting on B3.
- Measure 19: Chord D⁷/F[#], melodic line starting on A3.
- Measure 20: Chord B^b/F, melodic line starting on G3.

Measures 21-30 of Chorus section C:

- Measure 21: Chord B^o, melodic line starting on F4.
- Measure 22: Chord F/C, melodic line starting on E4.
- Measure 23: Chord B^o, melodic line starting on D4.
- Measure 24: Chord F, melodic line starting on C4.
- Measure 25: Chord D⁷, melodic line starting on B3.
- Measure 26: Chord G⁷, melodic line starting on A3.
- Measure 27: Chord C⁷, melodic line starting on G3.
- Measure 28: Chord F, melodic line starting on F4.
- Measure 29: Chord D⁷, melodic line starting on E4.
- Measure 30: Chord G⁷, melodic line starting on D4.

She's A Great, Great Girl

The Firehouse Jazz Band

Harry Woods - 1928

Woods also wrote: I'm Looking Over A Four-Leaf Clover,
Paddlin' Madelin Home, River Stay 'Way From My Door,
Side By Side, When the Red, Red Robin, etc.Rec: Roger Wolfe Kahn Orch. (Jack Teagarden, Manny
Klein, Joe Venuti, Eddie Lang, Vic Berton, etc.) 1928,
Jan Garber Orch. 1928, etc.

Concert Pitch

A Verse:

Chord symbols: Dm, A⁷, Dm, A⁷, Dm, B^b7, A⁷, Dm, C[°], C, C[°], C, A⁷, D⁷, G⁷, C, C[°], C⁷

Hambone Kelly

The Firehouse Jazz Band

Concert Pitch

Lu Watters - 1944

"Hambone Kelly's" was the club where Watters' "Yerba Buena Jazz Band" played from 1947 'til New Year's Eve 1950-51. During these last years the band included: Watters-crnt, Bob Helm-clr, Don Noakes-trmb, Wally Rose-pno. Clancy Hayes-bnj & voc, Pat Patton-bnj, Dick Lammi-tuba, Bill Dart-drms.

A

Section A consists of four staves of music in 4/4 time, key of B-flat major. The notes and chords are as follows:

Staff	Notes	Chords
1	G4, A4, B4, C5, B4, A4, G4	A ^b , F7, B ^b 7, E ^b 7
2	G4, A4, B4, C5, B4, A4, G4	A ^b , F7, B ^b 7, E ^b 7
3	G4, A4, B4, C5, B4, A4, G4	A ^b , A ^b 7, D ^b , E7
4	G4, A4, B4, C5, B4, A4, G4	A ^b , F7, B ^b 7, E ^b 7

B Chorus:

Section B (Chorus) consists of five staves of music in 4/4 time, key of B-flat major. The notes and chords are as follows:

Staff	Notes	Chords
1	G4, A4, B4, C5, B4, A4, G4	A ^b , F7, B ^b 7, E ^b 7, A ^b , E ^b 7
2	G4, A4, B4, C5, B4, A4, G4	A ^b , F7, B ^b 7, E ^b 7
3	G4, A4, B4, C5, B4, A4, G4	A ^b , A ^b 7, D ^b , E7
4	G4, A4, B4, C5, B4, A4, G4	A ^b , F7, B ^b 7, E ^b 7, A ^b , F7
5	G4, A4, B4, C5, B4, A4, G4	B ^b 7, E ^b 7, A ^b , E ^b 7

Temptation Blues

510

The Firehouse Jazz Band

Rec: Clarence Williams (Okeh #8204) 1924

Joe "King" Oliver & Lil Hardin - 1923

Recorded by Oliver as "Camp Meeting Blues" in 1924.

"Temptation Blues" was copyrighted in Aug. of 1923.

Duke Ellington's "Creole Love Call" of 1928 was apparently "borrowed" from the "C" section of this song.

This information from the Charles B. Anderson song collection.

Concert Pitch

A

B

C

511

I'm Goin' Huntin'

The Firehouse Jazz Band

Thomas "Fats" Waller - J. C. Johnson - Jimmy Bertrand - 1927

Rec: Jimmy Bertrand's Washboard Wizards (Louis Armstrong, Johnny Dodds, etc.) 1927, Lu Watters' Yerba Buena Jazz Band 1950, Turk Murphy's Jazz Band 1970, etc.

Concert Pitch

Intro:

Stop Time Drum Break ala Washboard:

Stop Time Drum Break ala Washboard:

Clarinet Break - 2 Bars:

Chorus:

A

C G⁷ C

D⁷ G G⁷ D⁷/A D⁷ G⁷

C G⁷ C

G G⁷ D⁷/A D⁷ G⁷

B

C G7 C F Fm C B7 B \flat 7 A7 D7 G7 D7 G7 C

No Repeat 1x-On to "C":

After Last Chorus - Play "Tag":
(or another game of your choice)

C Verse:

C A \flat 7 C G D7 G G D7 G7

Back To "A" For Solos:

Tag:

C G7 D7 G7 C

Stop Time Drum Break ala Washboard:

Stop Time Drum Break ala Washboard:

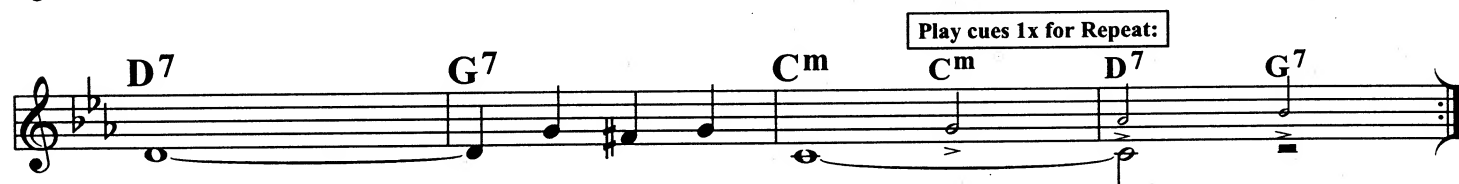
King Chanticleer

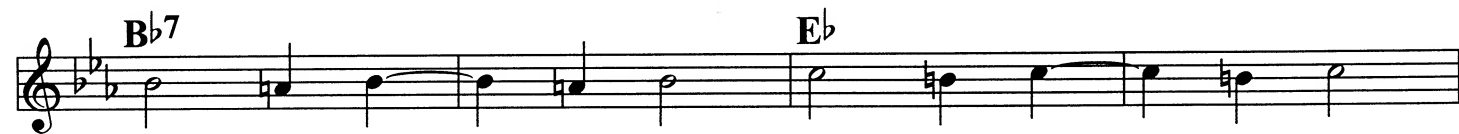
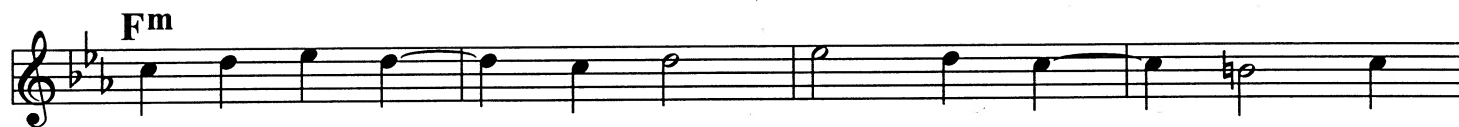
The Firehouse Jazz Band

Concert Pitch

King Chanticleer was a rooster, king of
the barnyard & surrounding territories.

Nat D. Ayer & A. Seymour Brown - 1910

Rec: Lu Watters' Yerba Buena Jazz Band 1950,
The Original Salty Dogs (w/ Clancy Hayes) 1964



Exactly Like You

The Firehouse Jazz Band

Jimmy McHugh - Lyr: Dorothy Fields - 1930

Rec: Louis Armstrong (w/ 10-piece New York band) 1930,

Ruth Etting 1930, Benny Goodman Quartet 1936, Count Basie Orch. 1937,

Bud Freeman Trio (J. Stacy, G. Wettling) 1938, Sidney Bechet (w/ Martial

Solal Quartet) 1957, Laverne's Chicago Loopers (w/ M. Matlock, Billy May, G. Van Eps),

Ernest "Punch" Miller (of New Orleans, w/ Ralph Sutton-pno, etc.), Louis Prima 1939,

Django Reinhardt, Dukes of Dixieland 1965, etc.

Concert Pitch

A **B \flat** **C7**

I know why I've wait-ed, Know why I've been blue,

F7 **B \flat** **Cm7** **F7**

Prayed each night for some-one Ex - act - ly Like You.

B \flat **C7**

Why should we spend mon - ey, On a show or two?

F7 **B \flat** **B \flat 7**

No one does those love scenes Ex - act - ly Like You. You make me

B **E \flat** **E \flat m** **B \flat**

feel so grand I want to hand the world to you. You seem to

Cm **F7** **B \flat** **G7** **Cm7** **F7**

un - der - stand each fool-ish lit - tle scheme I'm schem-ing, Dream I'm dream-ing.

B \flat **C7**

Now I know why Moth - er taught me to be true,

F7 **B \flat**

She meant me for some-one Ex - act - ly Like You.

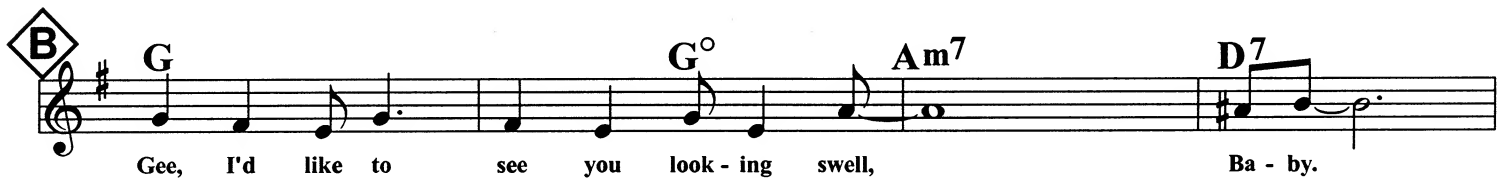
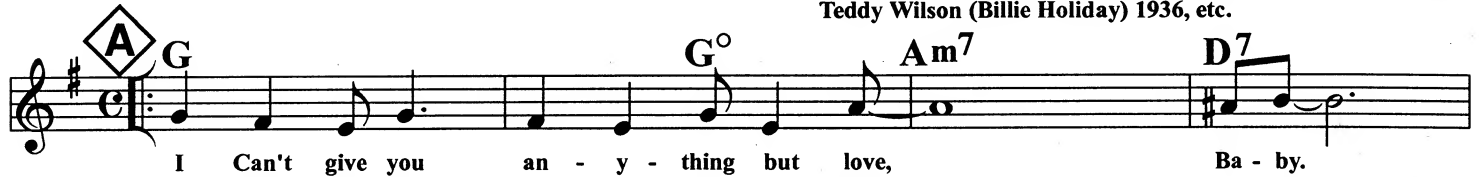
I Can't Give You Anything But Love

The Firehouse Jazz Band

514

Concert Pitch

Jimmy McHugh - Lyr: Dorothy Fields - 1928
From "Lew Leslie's Blackbirds of 1928",
#1 Chart record by Ukelele Ike (Cliff Edwards) 1928,
Rec: Louis Armstrong & His Savoy Ballroom Five
(a 10-piece band! Luis Russell-pno, Lonnie Johnson-gtr,
Eddie Condon-bjo, Pops Foster-bs, Paul Barbarin-drm) 1929,
Teddy Wilson (Billie Holiday) 1936, etc.



New Orleans Hop Scop Blues

The Firehouse Jazz Band

Concert Pitch

George W. Thomas - 1923

Rec: Clarence Williams Blue Five (Bechet, etc.) 1923,
 Jimmy Noone Orch. (N. Dominique, Richard M. Jones,
 Lonnie Johnson, etc.) 1940, New Orleans Ragtime Orch. 1971,
 Bessie Smith (C. Williams-pno, etc.) 1930, Richard M. Jones
 Jazzmen (Baby Dodds, etc.) 1944, Sara Martin 1923,
 Silver Leaf Jazz Band (Chris Tyle, John Gill, etc.) 1993

A

B \flat

Old New Or-leans is a great big old South-ern town, There's where the weath - er's fine you can have some time,

E \flat

B \flat

They dance there ev-'ry night un-til be- fore day-light. That's where the jazz came from, Gee, You can have some fun.

F7

B \flat

B \flat **B \flat /F** **G $^\circ$** **F7/A**

The bands they have down there sure-ly are hard to com - pare. Now lis - ten,

B

B \flat

B \flat 7

They sound so good to me, They made me shake my left shoul-der and some-times I shake all o-ver girls.

E \flat

B \flat

They play their tunes the best, You can-not get no rest, 'Cause they have some jazz bands that's the best in the land.

F7

B \flat

B \flat **Break - 3 Beats:**

I'm goin' to tell to you how the folks dance down there, too. Now right here you do a

Chorus:

Bass part as written - Slight Boogie Woogie Feel:

C

mp Glide, Slide, Prance, Dance, Hop, Stop, Umm, Umm.

Two-Beat:

f I can nev-er get tired dan-cing by New Or-leans bands. Now once more you do a

Bass part as written - Slight Boogie Woogie Feel:

D

mp Glide, Slide, Dance, Prance.

Two-Beat:

f New Or-leans bands will make you do a love-ly shake, They make you feel so grand, You will join hand in hand.

f I mean I've got the blues, I mean the New Or-leans blues.

Break - 3 Beats:

Solos at "C":

Trivia: Note that the words "Hop Scop" never appear in the lyrics. However, in the dance instructions on Page 2 we are told to "Prance, Dance, Hop, Stop" etc.

Chorus:

Bass part as written - Slight Boogie Woogie Feel:

C

mp Glide, Slide, Prance, Dance, Hop, Stop, Umm, Umm.

Two-Beat:

f I can nev-er get tired dan-cing by New Or-leans bands. Now once more you do a

Bass part as written - Slight Boogie Woogie Feel:

D

mp Glide, Slide, Dance, Prance.

Two-Beat:

f New Or-leans bands will make you do a love-ly shake, They make you feel so grand, You will join hand in hand.

f I mean I've got the blues, I mean the New Or-leans blues.

Break - 3 Beats:

Solos at "C":

Trivia: Note that the words "Hop Scop" never appear in the lyrics. However, in the dance instructions on Page 2 we are told to "Prance, Dance, Hop, Stop" etc.

The Mooche

The Firehouse Jazz Band

Concert Pitch

A slow, low-down dirty blues.
Harmonize the Ensembles.
Play in a loose Ellington style.

This version similar to
the Bechet recording.

Edward "Duke" Ellington - 1928

Rec: Duke Ellington (Lonnie Johnson, Bubber Miley, etc.) 1928,
Bob Wilbur (J. Archey, Pops Foster, D. Wellstood), Sonny Greer
(Barney Bigard), Sidney Bechet (Vic Dickenson, etc.) 1941, Art Hodes, etc.

Slow Voo-Doo Toms:

Add Voo-Doo Guitar:

Cm

D \flat 9-5



Ensemble:

Cm

D \flat 7 C7

B7

Trombone Fill (Plunger):



D \flat 9-5

G7

Cm

Trombone Fill (Plunger):



Cm

D \flat 7 C7

B7

Trombone Fill (Plunger):

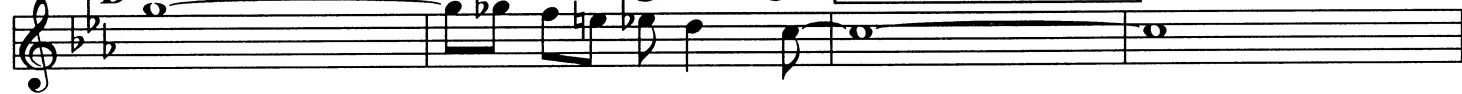


D \flat 9-5

G7

Cm

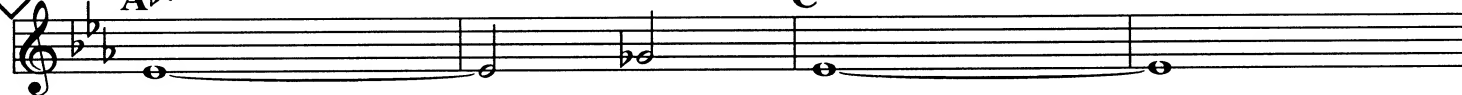
Trombone Fill (Plunger):



Ad lib solo 8 bars - Cornet w/ plunger:

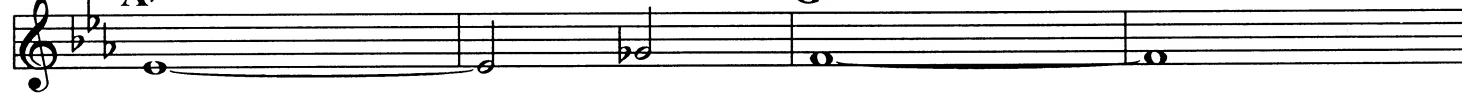
A \flat 7

Cm



A \flat 7

G7



Ensemble:

Cm

D \flat 7 C7

B7

Trombone Fill (Plunger):



D \flat 9-5

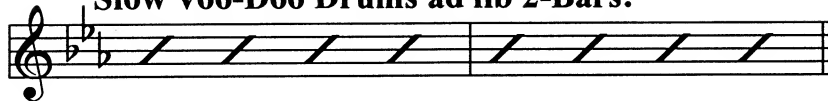
G7

Cm

Trombone Fill (Plunger):



Slow Voo-Doo Drums ad lib 2-Bars:



Ensemble:

C

Solo 8-Bars:

D

Ensemble:

Cm **Db7 C7 B7** **Ad lib blues fill:**

Sweet Savannah Sue

The Firehouse Jazz Band

Concert Pitch

Thomas "Fats" Waller & Harry Brooks - Lyr: Andy Razaf - 1929

From 1929 show "Hot Chocolates"

(as were "Ain't Misbehavin'" and "Black & Blue")

Rec: Louis Armstrong & His Orch. 1929,

Irving Mills & His Hotsy Totsy Gang (Mannie Klein, Phil Napoleon,

Miff Mole, A. Brillhart, J. Tarto, C. Morehouse, F. Signorelli, etc.) 1929,

Fess Williams & His Royal Flush Orch. 1929, etc.

Verse:

A

The musical score for the verse of "Sweet Savannah Sue" is written in G major (one flat) and 4/4 time. It consists of four staves of music. The first staff begins with a diamond-shaped box containing the letter 'A'. The notes are: Sue, I'm, so, blue, and, you, know, why. The second staff notes are: Don't, let, a, night, like, this, go, by. The third staff notes are: No, one's, a - bout, Won't, you, come, out?, It's. The fourth staff notes are: won - der - ful, beau - ti - ful, Oh, My!. Chord symbols are placed above the notes: Bb, F7, Bb, D7, Gm, D7, Gm, Gb7, F7, Bb, Db7-5, F/C, D7, Gm7, C7, Cm7, F7.

Sue, I'm so blue and you know why,

Don't let a night like this go by.

No one's a - bout, Won't you come out? It's

won - der - ful, beau - ti - ful, Oh, My!

Chorus:

B

B \flat **A \flat 7 G7** **D \flat 7-5 C7**

Sweet Sa- van- nah Sue, A- round my heart you're cling- in', Sweet Sa- van- nah Sue, For you it's ting- a- ling- in'.

F7 **B \flat /D** **D \flat $^{\circ}$** **Cm7** **F7**

Got me all day thru a sing- in', If you but knew how much I think of ya'.

D7 **G7**

Stars are shin- ing bright, A- blink- in', Moon am full to- night, A- wink- in'.

C7 **F \sharp $^{\circ}$** **G $^{\circ}$** **G \sharp $^{\circ}$** **F7/A** **B $^{\circ}$** **F/C** **F7**

Lov- er's lane is right my hon- ey, Oh, You know what I'm think- in'.

C

B \flat **A \flat 7 G7** **D \flat 7-5 C7**

Now a walk with you would sure be hunk- y dor- y, And a kiss or two would be a trip to glor- y.

F7 **E \flat 7-5** **D** **E \flat 7** **D** **B \flat 7**

This ain't noth- in' new, I'm tell- in' you, (You know it's true). Oh hon- ey,

E \flat **B \flat 7** **E \flat** **E \flat m** **B \flat /D** **D \flat $^{\circ}$** **Cm7** **F7**

Nev- er in ol' Sav- an- nah, Ev- er was there a gran'- er

B \flat **A \flat 7 G7** **C7** **G \flat 7** **F7** **B \flat**

time for me to say "I love ya'", Sweet Sav- an- nah Sue.

She's Crying For Me

The Firehouse Jazz Band

Santo "Pec" Pecora - 1925

Rec: New Orleans Rhythm Kings (Paul Mares-tp, Santo Pecora-tb, C. Cordella-s, Chink Martin-b, etc.) March 1925, Other listings correctly include Leon Roppolo-clarinet on Jan. 1925 session with NORK, Albert Wynn's Creole Band (Punch Miller, Sid Catlett, etc.) 1928, Dewey Jackson (Pops Foster) 1927, Art Hodes (Ray Conniff), Wingy Manone 1932, , Louisiana Repertory Jazz Ensemble 1995, etc.

Concert Pitch

The musical score consists of four staves of music. The first staff begins with a diamond marker containing the letter 'A'. The chords and notes are as follows:

- Staff 1: Fm, D \flat 7, C7, Fm, D \flat 7, C7. Includes a 'Splash!' annotation above the first C7.
- Staff 2: Fm, D \flat 7, C7, Fm, D \flat 7, C7. Includes 'Splash!' annotations above the first and last C7.
- Staff 3: G $^{\circ}$, Fm, G $^{\circ}$, C7, G $^{\circ}$, Fm, D \flat 7, C7. Includes a 'Splash!' annotation above the last C7.
- Staff 4: Fm, D \flat 7, C7, Fm7, B \flat 7, E \flat 7. Includes a 'Splash!' annotation above the first C7.

Ensemble:

Ensemble:

B

A \flat

E \flat 7

A \flat

Cornet Solo ad lib:

The musical notation for the ending of 'The Rose Tree' consists of two staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It features a whole note chord of A-flat, followed by a half note G-flat, and then a quarter note F. The second staff continues with a half note E-flat, a quarter note D-flat, and a quarter note C. The piece concludes with a whole note chord of A-flat. The word 'Fine' is written below the final note.

Cornet Solo Continues: (on...and on...and)



Ensemble:

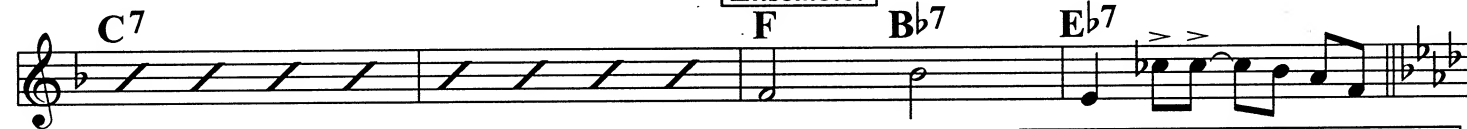


Piano (Banjo) Break - 2 Bars:

Clarinet Solo ad lib:



Ensemble:



Back to "B" - 16 Bars (Ab) - Fine:

Ensemble to Fine - No Solo:

New Orleans Wiggle

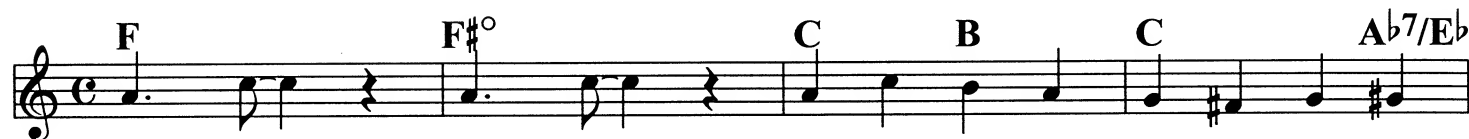
The Firehouse Jazz Band

Concert Pitch

Peter Bocage-Armand J. Piron-Clarence Williams - 1923

Bocage & Piron wrote "Mama's Gone, Goodbye" 1924

Rec: Piron's New Orleans Orch. 1923, etc.



Verse:



Chorus:

B

C

Detailed description of the musical score: The score is for a piece in C major, 4/4 time. It consists of two 4-measure choruses. Chorus B (marked with a diamond 'B') contains the following chords: C (m1), Dm (m2), G7 (m3), G+ (m4), C (m5), C° (m6), C (m7), and E7 (m8). Chorus C (marked with a diamond 'C') contains the following chords: C (m1), Dm (m2), G7 (m3), E7 (m4), F (m5), F#° (m6), C (m7), B (m8), C (m9), Ab7/Eb (m10), D7 (m11), G7 (m12), C (m13), F7 (m14), and C (m15). The notation includes various note values (quarter, eighth, and half notes) and rests, with some notes beamed together.

My Sweet Lovin' Man

The Firehouse Jazz Band

Lillian Hardin & Walter Melrose - 1923

Rec: King Oliver's Jazz Band (Louis Armstrong, Honore Dutrey,

Johnny Dodds, Lil Armstrong, Bud Scott, Baby Dodds) 1923,

George Brunies' Jazz Band (Wild Bill, T. Parenti, Condon, D. Alvin,

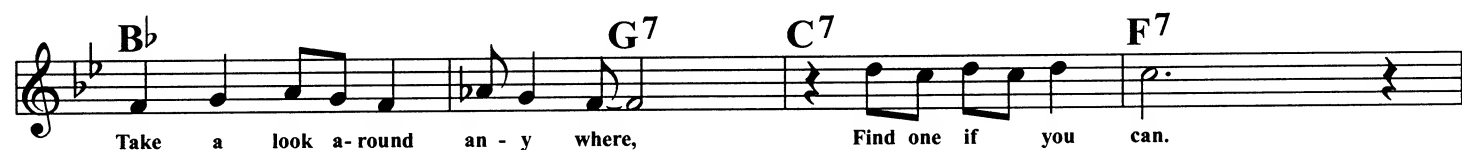
G. Schroeder, J. Lesberg) 1946, Louisiana Repertory Jazz Ensemble 1995



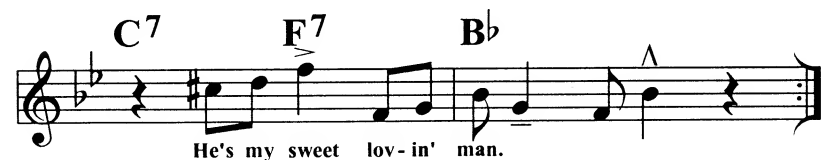
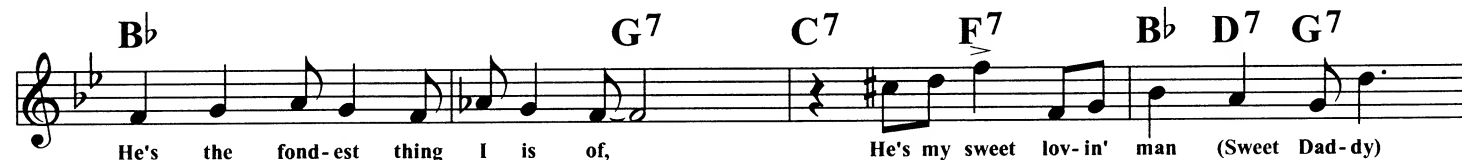
Verse:



Chorus:



Rhythm section plays downbeats only - 3 bars:



Am I Blue?

The Firehouse Jazz Band

Grant Clarke & Harry Akst - 1929
Introduced in film "On With the Show"
with Ethel Waters.
Rec: Nat Shilkret Orch. 1929, Ben
Selvin Orch. 1929, Libby Holman 1929,
Martha Tilton, Hoagy Carmichael,
Jo Stafford, etc.

521

Concert Pitch

A

Am I blue? Am I blue? Ain't these tears
in these eyes tell - in' you? Am I blue?
You'd be too, if each plan
with your man done fell through. Was a time,
B I was his on - ly one. But now I'm,
the sad and lone-ly one. "Law - dy". Was I gay?
'Til to - day, Now he's gone
and we're through, Am I blue?

522

STEVEDORE STOMP

The Firehouse Jazz Band

Duke Ellington - 1929

Rec: Ellington Orch. (Barney Bigard, etc.)

1929, Chris Barber's Jazz Band 1961, etc.

Concert Pitch

Bass & Guitar play in "4" thru Intro, Drums (tight hi-hat) accent rhythms in Bars 1 & 5:



Segue:

C



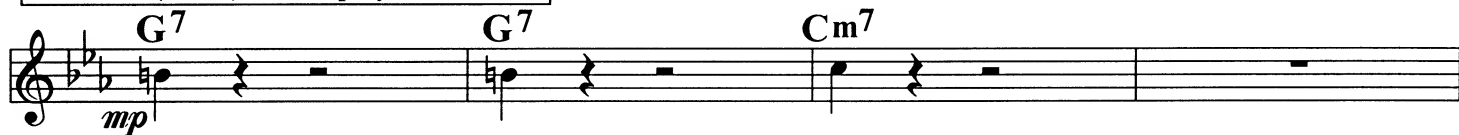
Back to "A" for Solos:

D

Play "D" after last Solo:

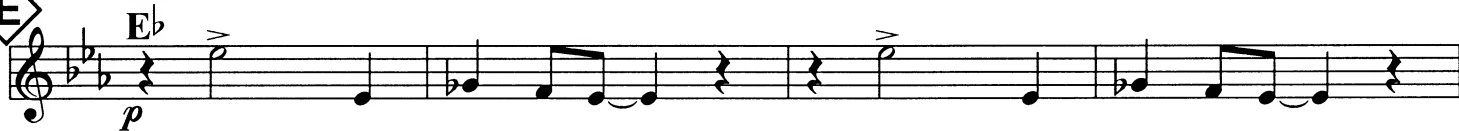


Bass Solo (ad lib) - Band plays as written:



E

Ensemble:



There Ain't No Sweet Man That's Worth the Salt of My Tears

Fred Fisher - 1927
Rec: Paul Whiteman Orch.
(Bix, Trumbauer, Rhythm Boys)
1928, Annette Hanshaw 1928, etc.

Concert Pitch

The Firehouse Jazz Band



Choo Choo Ch' Boogie

The Firehouse Jazz Band

524

Vaughn Horton-Denver Darling-Milt Gabler - 1945
Rec: Louis Jordan & His Tympani Five, etc.

Concert Pitch

Shuffle "Boogie" Rhythm:

A **F** **F7**

I'm head-in' for the sta-tion with my pack on my back, I'm tired of trans-por-ta-tion in the back of a hack, I
You reach your des-tin-a-tion but a-las and a-lack, You need some com-pen-sa-tion to get back in the black, You
I'm gon-na set-tle down by the rail-road track, To live a life of Ri-ley in a beat-en down shack,

B \flat 7 **F**

love to hear the rhy-thm of the click-e-ty clack, And hear the lone-some whis-tle, see the smoke from the stack, And
take the morn-in' pa-per from the top of the stack, And read the sit-u-a-tion from the front to the back, The
When I hear the whistle I can peepthru the crack, And see the train a'roll-in' when it's ball-in' the jack,

C7 **F**

pal a-round with dem-o-cratic fel-lows named "Mac", So take me right back to the track, Jack!
on-ly job that's o-pen needs a man with a knack, Put me right back in the rack, Jack!
I just love the rhy-thm of the click-e-ty clack, Take me right back to the track, Jack!

Band Vocal!

B **B \flat 7** **F**

Choo- Choo, Choo-Choo Ch' Boo-gie, Woo-Woo, Woo-Woo Ch' Boo-gie,

B \flat 7 **F**

Choo- Choo, Choo-Choo Ch' Boo-gie, Take me right back to the track, Jack!

Tag:

B \flat 7 **F**

C7 **F** **Band Vocal!**

Take me right back to the track, Jack!

Trivia note: One of the composers, Milt Gabler, owned New York City's "Commodore Music Shop", a jazz record shop founded in the 1930's. In 1938 he started "Commodore Records" and organized recording sessions (or rescued recordings made by other companies) featuring Eddie Condon, Pee Wee Russell, Wild Bill Davison, Fats Waller, Billie Holiday, Jelly Roll Morton, Bunk Johnson, Muggsy Spanier, Sidney Bechet, etc.

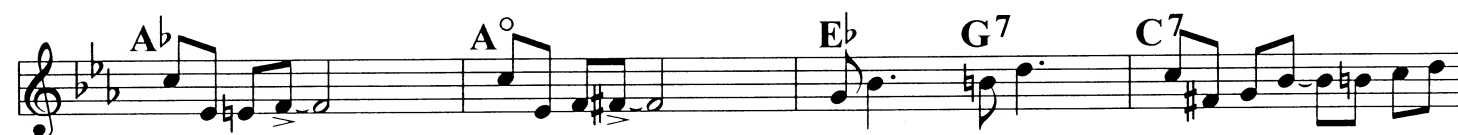
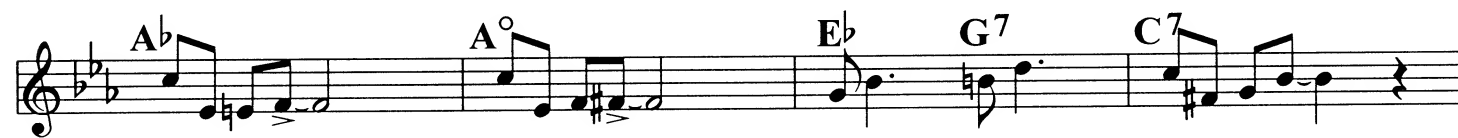
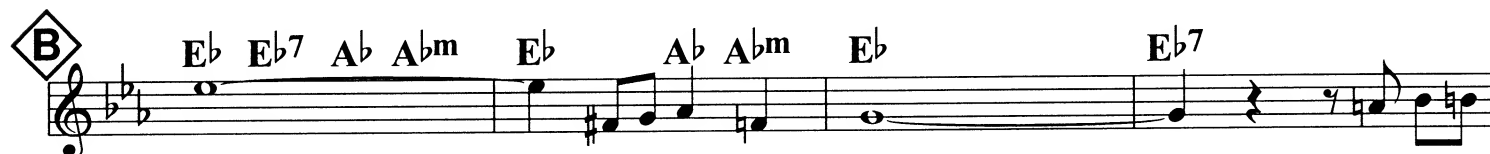
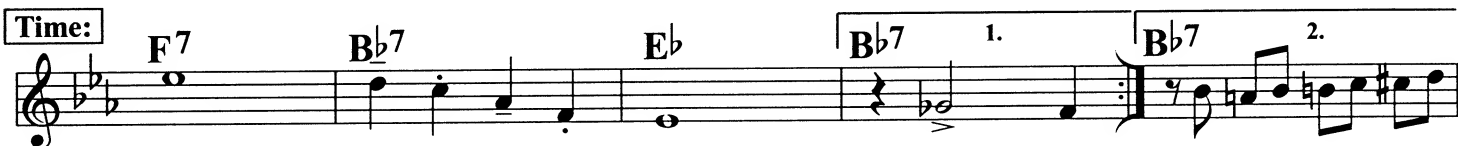
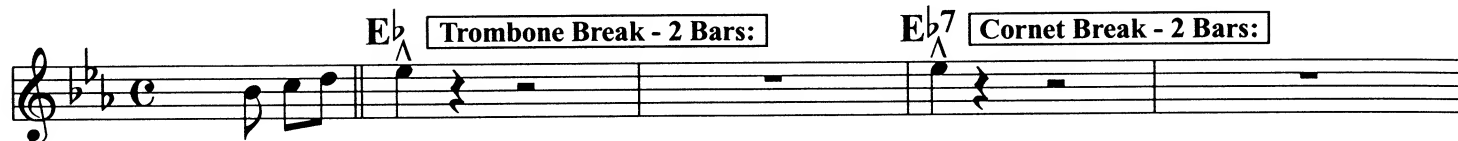
Sidewalk Blues

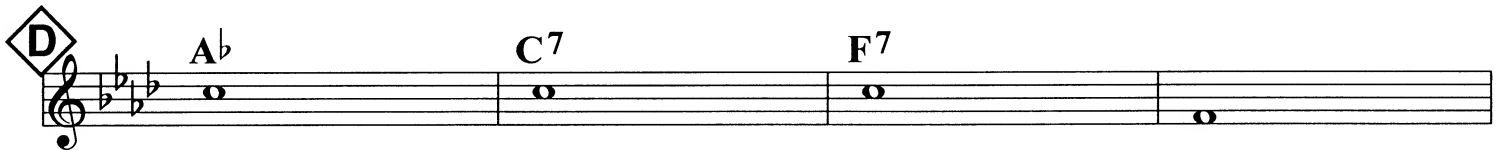
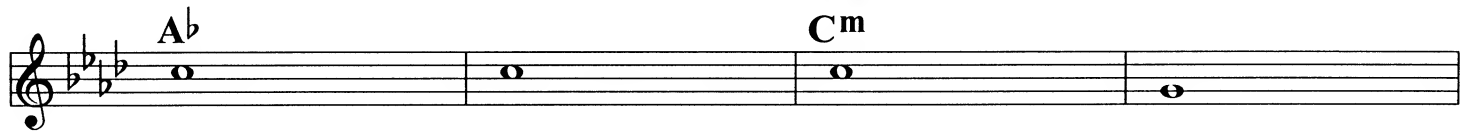
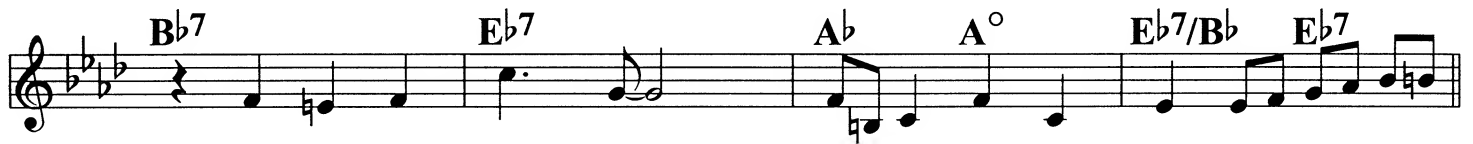
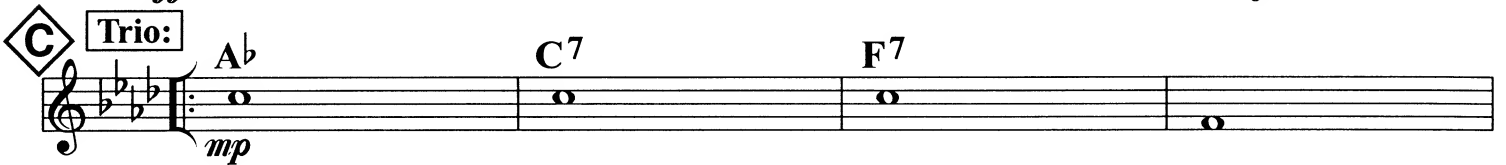
The Firehouse Jazz Band

Ferd "Jelly Roll" Morton -1926

Rec: Morton & His "Red Hot Peppers" 1926, The Lawson-Haggart Jazz Band,
The California Ramblers (Abe Lincoln-trmb, etc.), Doc Cook Orch., James Dapogny's
Chicago Jazz Band 1993, Bob Scobey's Frisco Jazz Band 1952, etc.

Concert Pitch





That's My Weakness Now

The Firehouse Jazz Band

Bud Green-Sam Stept - 1928

Rec: Helen Kane 1928, Paul Whiteman Orch. (Bix, Bing, etc.)
1928, Cliff Edwards ("Ukulele Ike") 1928, etc.

Concert Pitch

A

She's got eyes of blue, I nev-er cared for eyes of blue, But

she's got eyes of blue, And that's my weak-ness now.

She's got dim-pled cheeks, I nev-er cared for dim-pled cheeks, But

she's got dim-pled cheeks, And that's my weak-ness now. Oh,

B

my! Oh, me! Oh, I

should be good I would be good, but gee!

She likes to bill and coo, I nev-er liked to bill and coo, But

she likes to bill and coo, And that's my weak-ness

Chord symbols: E^b, B^b7, F7, E^b, E^o, A^b, G^o, C⁷, F7, F7-5, B^b7, C^m, E^b, G^o, C⁷, F7, F7-5, B^b7, E^b, E^o, B^b7, F7, B^b7, E^b.

I Guess I'll Get the Papers & Go Home

The Firehouse Jazz Band

527

Theme song of trumpeter Adolphus "Doc" Cheatham, born Nashville 1905, Chicago with Albert Wynn's Orch. in 1926, Wilbur DeParis 1927, Chick Webb Orch., Sam Wooding & His Chocolate Kiddies 1930, McKinney's Cotton Pickers 1931-2, Cab Calloway 1933-9, Teddy Wilson Orch. 1939, Eddie Heywood (with Billie Holiday) 1944, Benny Goodman 1966-7, etc.

Hughie Prince-Hal Kanner-D. Rogers - 1946
Rec: The Mills Brothers, Les Brown Orch.,
Doc Cheatham 1992, etc.

Concert Pitch

Very slow and laid back:

A *F* *A7* *D7* *G7*

I guess I'll get the pa-pers and go home, Like I've been do-ing ev-er since we were a-part.

C7 *C7* *C7/Bb* *F/A* *F°/Ab* *Gm7* *C7*

get some con-so-la-tion when I read how some-one el-se's bro-ken heart, Oh yeah. And I

F *A7* *D7* *G7*

won-der if you get the pa-pers too, Or if you feel as mel-an-chol-y as I do. Un -

F *Dm7* *F* *Dbb7* *F* *E7* *Ebb7* *D7* *G7* *C7* *F* *C7*

til you're in my arms a-gain, and nev-er more to roam, I guess I'll get the pa-pers and go home.

B *F* *A7* *D7* *G7*

I guess I'll get the pa-pers and go home, Like I've been do-ing ev-er since we were a-part.

C7 *C7* *C7/Bb* *F/A* *F°/Ab* *Gm7* *C7*

get some con-so-la-tion when I read how some-one el-se's bro-ken heart, Oh yeah. And I

F *A7* *D7* *G7*

won-der if you get the pa-pers too, Or if you feel as mel-an-chol-y as I do. Un -

F *Dm7* *F* *Dbb7* *F* *E7* *Ebb7* *D7* *G7* *C7* *F* *C7*

til you're in my arms a-gain, and nev-er more to roam, I guess I'll get the pa-pers and go home.

Clarinet Solo - Ensemble plays vamp as shown:

C

F

B \flat 7

F

C7

F

To "D" after Clarinet:

Clarinet solo continues ad lib:

Time:

D

F

B \flat 7

F

C7

F

B \flat 7

F

C7

Solos at "D":

Tag: Optional Clarinet ad lib solo over vamp:

F

Perdido Street Blues

The Firehouse Jazz Band

Concert Pitch

Lil Hardin Armstrong - 1926

Rec: New Orleans Wanderers (Lil, G. Mithcell, Kid Ory,
J. & Baby Dodds, J. St. Cyr) 1926, Louis Armstrong Orch.
(Bechet, Singleton, Luis Russell, W. Braud) 1940,
Acker Bilk & His Paramount Jazz Band 1961, etc.

Ensemble plays pick-up & downbeat every 2 bars (1st 5 Bars):

A **Dm** Break! - Clarinet Solo - 2 Bars: **Gm** Break! - Clarinet Solo - 2 Bars:

A7 Break! - Clarinet Solo - 2 Bars: **Dm** Bass & Toms as written - Continue thru "B": **Cornet:** etc.

B **Dm** Cornet Plunger Solo: Opt. ad lib:

Dm **A7** Opt. ad lib:

Dm

Dm **E7** **A7** **Dm** **Gm7** **C7**

Big Noise From Winnetka

The Firehouse Jazz Band

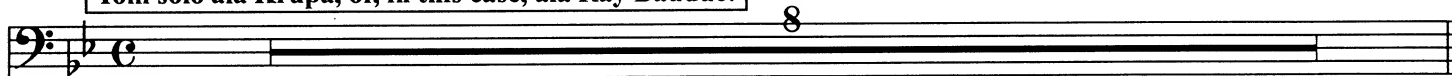
Bob Haggart-Ray Bauduc-Gil Rodin - 1938

(Members of the Bob Crosby Orch.)

On the original recording bassist Bob Haggart whistled the melody, Bauduc played a chorus of drum sticks on the bass strings.

Concert Pitch

Tom solo ala Krupa, or, in this case, ala Ray Bauduc:



Bass solo with drums:

Bass Clef:



Ensemble - Bass & Toms continue - Bass plays quarter notes ala 1st entrance:

A



Drum Fill:

B

Bass Solo:

Bass Clef:

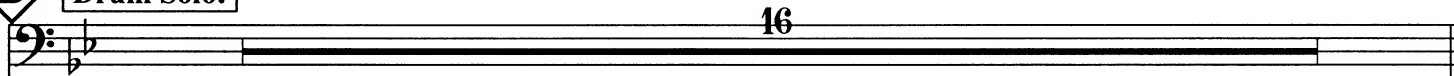


Drum Fill:

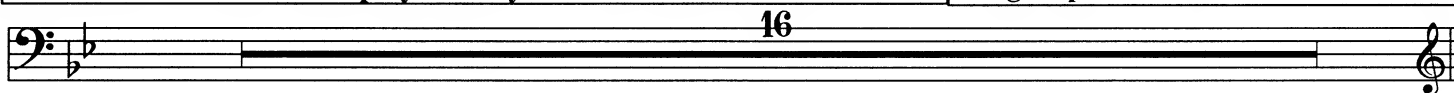
C Bass Solo Continues - Bob Haggart plays it differently every time, always with a "loose" feel:



D Drum Solo:



Drum Stix On Bass - Bass plays mostly scalewise stuff as above in Gm: Length optional - Band in at "E" on cue:



E Ensemble:



The Flat Foot Floogie

The Firehouse Jazz Band

Slim Gaillard-Slam Stewart-Bud Green - 1938

Rec: Slim & Slam 1938, Wingy Manone 1938,

Woody Herman Orch. 1938, Benny Goodman Orch. 1938,

The Hoosier Hot Shots 1938, The Mills Brothers, etc.

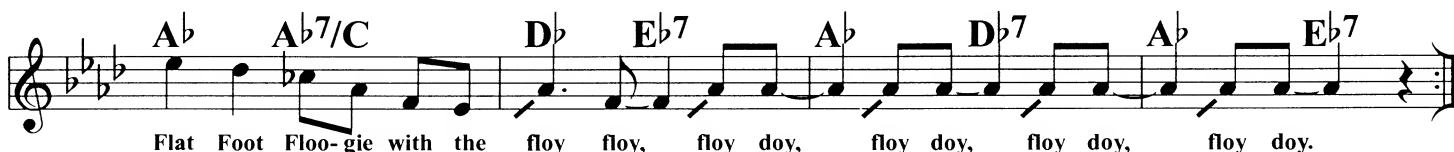
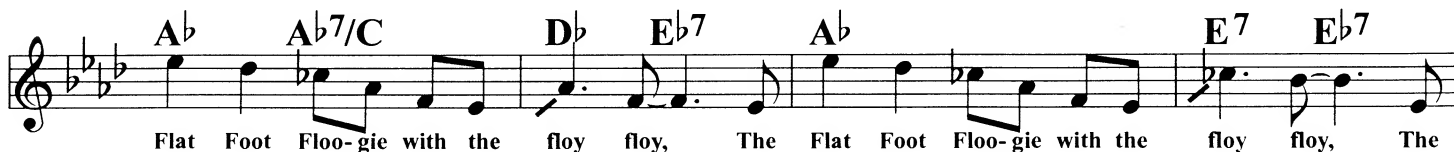
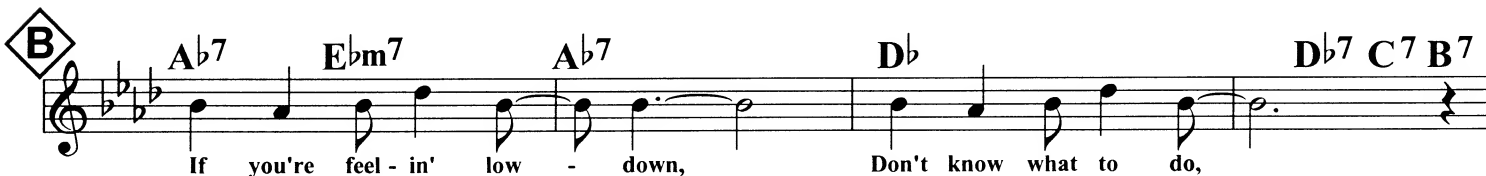
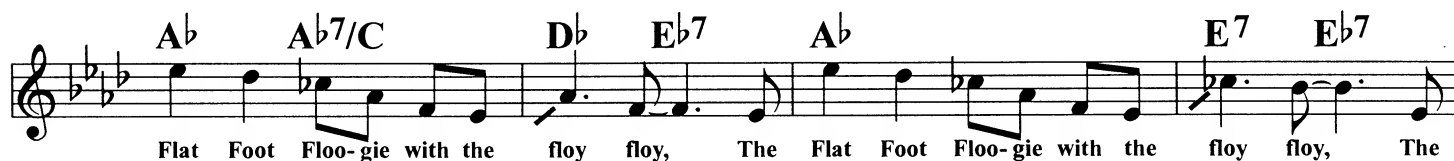
Concert Pitch

Intro - Bass solo 1x, Add Guitar 2x:

Bass Clef:



The



Old Folks

The Firehouse Jazz Band

531

Concert Pitch

Willard Robison - Dedette Lee Hill - 1938
Rec: Mildred Bailey 1938, Larry Clinton Orch.,
Arthur Godfrey 1938, Ben Webster,
The Sauter-Finegan Orch., etc.

Schlowly mit feelink

A

G Fm7 Eb6 Eb7 Ab Abm C9 C7

Ev-'ry one knows him as "Old Folks", Like the sea-sons he'll come and he'll go. Just as
We al-ways know where to find Old Folks, When there's some lit-tle chore he can do, At the

Bb7 Eb Bb7 Eb7 C+ C7 F7 Cm7 F7 Abm Bb9 Bb9-5 Bb9 Fm6

free as a bird, and as good as his word, that's why ev-'ry-bod-y loves him so. Al-ways
old liv-'ry sta-ble, When-ev-er he's a-ble, Pitch-in' the shoes with Lawd knows who. Then he

G Fm7 Eb6 Eb7 Ab Abm C9

leav-in' his spoon in his cof-fee, puts his nap-kin up un-der his chin. And that
meets the late train at the sta-tion, Sits and whit-tles when it's o-ver-due. While they're

Bb7 Eb Bb7 Eb7 C+ C7 F7 Eb Abm Eb Ab6 Eb Abm

yel-low cob pipe, it's so mel-low it's ripe, but you need-n't be a-shamed of him. In the
sort-in' the mail, ev-'ry night with-out fail, he's sneak-in' a lit-tle nip or two. Ev-'ry

B

Eb Bb+ Eb9 Ab Abm

eve-ning, af-ter sup-per, what sto-ries on he would tell: How he
Fri-day he'll go fish-in' 'way down on Buz-zards Lake, But he

Eb Bb+ Eb7 3 Ab B7 Eb Cm6 Abm Bb7 D7-5

held the speech at Get-tys-burg for Lin-coln that day, I know that one so well. Don't
on-ly hooks a perch or two: a whale got a-way, So we warm up the steak. Oh,

G Fm7 Eb6 Eb7 Ab Abm C9

quite un-der-stand a-bout Old Folks, did he fight for the blue or the gray? For he's
Some day there'll be no more Old Folks, what a lone-ly old town this will be. Chil-dren's

Bb7 Eb Bb7 Eb7 C+ C7 F7 Eb Abm Eb Abm Eb D7

so dip-lo-mat-ic and so dem-o-crat-ic, we al-ways let him have his way.
voic-es at play will be stilled for a day, the day that they take Old Folks a-way.

532

A Porter's Love Song To A Chambermaid

The Firehouse Jazz Band

J. P. Johnson & Andy Razaf - 1932
Rec: Thomas "Fats" Waller 1934, etc.

Concert Pitch

Verse:

A

Tho' my po - si - tion is of low de - gree, And all the oth - ers may look down on me,

I'll go smil - ing thru, That's if I have you.

I am the hap - pi - est of trou - ba - dors, Think - ing of you while I'm mas - sag - ing floors.

At my lei - sure time I made up this rhyme: I will be the

Chorus:

B

F **D7**

oil dust mop, pan, If you'll be the oil, Then we both could
If you'll be my broom, We could work to -

G7 **C7** **F** **Dm7** **Gm7** **C7**

min - gle ev - 'ry time we toil. I will be the
geth - er, All a - round the room. I will be your

F **D7**

wash - board, If you'll be the tub, Think of all the
clothes pin, Be my pul - ley line, We'll hang out to -

G7 **C7** **F** **Bbm** **F**

mon - days we can rub - a - dub.
geth - er, Would - n't that be fine.

C

F7 **Bb** **F+** **Bb** **A7** **Ab7**

I will be your shoe brush, If you will be my shoe.
I will be your dish pan, If you will be my dish,

G7 **C7**

Then I'll keep you bright, dear, Feel - ing good as new. If you'll be my
We'll meet af - ter meals, dear, What more could you wish? I will be your

F **D7**

ra - zor, I will be your blade, That's a por - ter's
win - dow, Be my win - dow shade, That's a por - ter's

G7 **C7** **F** **Dm7** **Gm7** **C7**

love song to a cham - ber - maid. I will be your
love song to a cham - ber - maid.

533

Robbin's Nest

The Firehouse Jazz Band

Concert Pitch

Sir Charles Thompson & Illinois Jacquet - 1947

Dedicated to disc jockey Fred Robbins

Rec: Count Basie Orch., Sam Donahue Orch., etc.

